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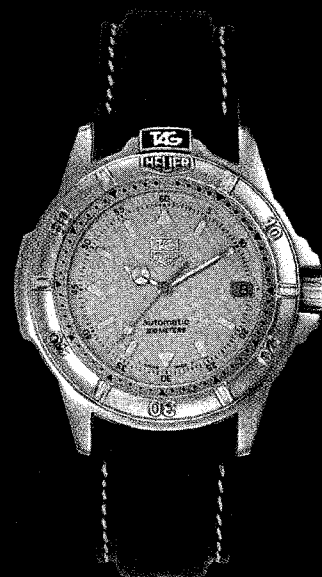
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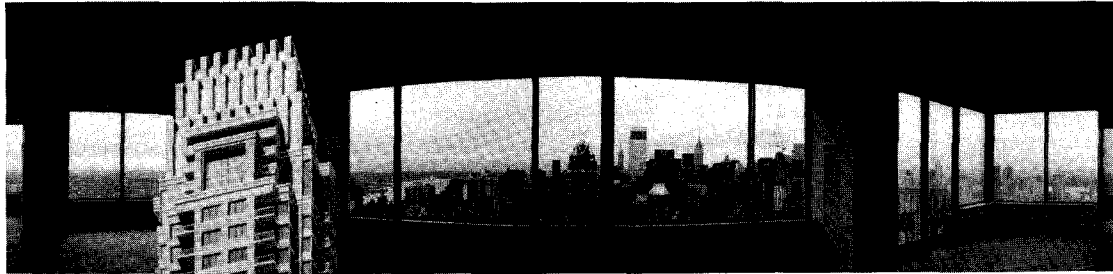
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BY ROSS WETZSTEON



The new *Guys and Dolls* revives more than a show. It taps the passion—and joy—that once gripped Broadway. It renews the romance between New York and theater. And it's *news*: Opening sales broke records. But though already legendary, the show wasn't a breeze. In rehearsals, the actors were nervous, the tempo off. Then the curtain went up, and the raves poured in. The anatomy of a smash.

38 Peter Pan

BY JEANIE KASINDORF

He began as editor-in-chief by firing 21 people. "Some of them," Peter Bart says, "were very sweet-natured." Bart is the spice—and life—of *Variety*. In just two years, he's marched it toward greater clarity... and a new audacity. Bart can be ruthless; he's got a devilish smirk. (He's worked in Hollywood.) Now critics wonder if Bart can report objectively on the industry that made him. He says he's unseducible.



46 On Your Mark

BY CHRIS SMITH



It may be that nothing can stop Mark Messier. Not a players' strike, which he helped prevent. Not Madonna, whom he came dangerously close to dating. Maybe not even spring, which ruins the New York Rangers. Messier, star center, was traded to the team in October. Since then, he's become the best athlete in New York. He's the Rangers' captain/guru. And he could lead them to their first Stanley Cup.

54 Fashion: Water Babies

BY MARTHA BAKER

It comes once a year—and stays for three months. This summer, you get bathing suits that pull their weight; they'll last for years to come. The look: leopard, Lycra, and Liza Bruce.

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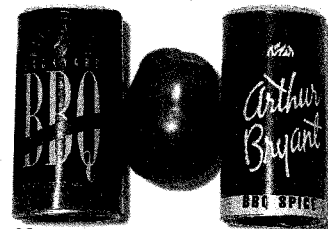
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LETTERS

Breast Cancer Stories

I HAD MY ANNUAL MAMMOGRAM ON A RECENT Monday and on Tuesday learned of the "enlarged, suspicious masses in the left breast." On Wednesday, *New York* arrived, featuring the story by Joyce Wadler ["My Breast," April 13]. Like Wadler, I am 44, single, and in a highly stressful profession. But unlike her, I do have a significant family history of breast cancer and am accustomed to a medical environment. As the administrator of an NIH-sponsored research unit at a major university medical center, I am familiar with the physicians, terminology, procedures, equipment, and personnel. From both personal and professional experience, I am well aware that *cancer* need not be synonymous with *death*. But neither sitting with friends while awaiting their biopsy results nor listening to my mother as she assessed the options for her two mastectomies and eventual reconstructions has prepared me for this. The knowledge that my breasts may have the ability to destroy me is numbing. My first appointment with the surgical oncologist is on May 1. Wish me well.

Bonita Bell Coulson
Miami, Fla.

IT IS RARE THAT I CONTINUE TO READ AS I walk off my train, but Joyce Wadler's story about breast cancer was so riveting that I couldn't put it down.

At 43, I have had more than seven lumps—all, luckily, benign—removed from my breasts. Assuming that all lumps would continue to be benign, I felt reassured, until I heard that some benign lumps can be atypical and precancerous. Not a day goes by that I don't think that someday one of these lumps will turn out to be cancer.

I can't impress enough upon women the importance of examining themselves. Not one ob-gyn ever spent more than ten seconds on each of my breasts—certainly not enough time to determine if there was any problem. Yearly mammograms do not guarantee safety, since some lumps are not detected this way.

Sherri De Rose
Millburn, N.J.

AS A RECENTLY TREATED BREAST-CANCER PATIENT, I honestly cannot understand the angst, hysteria, drama, and media saturation typified by Wadler's article. Breast cancer is a disease among many other dis-

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eases, and, in fact, it is generally associated with a more positive prognosis, more effective treatment, and a better quality of life than one would encounter with, for example, Alzheimer's disease, amyotrophic lateral sclerosis, AIDS, schizophrenia, and other far deadlier malignancies, such as those of the bone or pancreas.

The female breast is a cultural artifact in America, endlessly scrutinized and the subject of obsession with its beauty or ugliness, health or sickness. I await publication by *New York Magazine* of a two-part cover story called "My Testicle."

Trudy Drucker
River Vale, N.J.

JOYCE WADLER INDICATED THAT SHE WOULD have preferred to undergo a simultaneous breast reduction and lumpectomy, to be followed by radiation therapy. This is a sound operative approach for some women with breast cancer.

This operation has been formally presented to the Northeastern Society of Plastic Surgeons, and we have performed it successfully at the Beth Israel Medical Center North Division. Your readers should be aware that this is an option that is available in New York City.

John E. Sherman, M.D., F.A.C.S.
Assistant clinical professor of medicine
Mount Sinai School of Medicine
Manhattan

I RECEIVED HALF A DOZEN CALLS ON Monday, April 6: Had I seen this week's *New York Magazine*? It was already on my desk, opened to Joyce Wadler's cover story. I had a sense of déjà vu. Five years ago, in the first week of April, I discovered I had breast cancer. I, too, am white, Jewish, 44, single, and have a scar across my left breast. I'm giving myself a brunch in two weeks to celebrate five years of good health. I fought for my life and won! I celebrate that gift each and every day. Sadly, Wadler's story is many other women's story. I thank *New York* for giving breast cancer the cover story it deserves.

I am on the board of the New York chapter of the Komen Foundation's Race for the Cure, a walk/run for breast cancer on September 13. Anyone, male or female, wishing to help out as a volunteer can call 439-8095.

Debra Schatz
Manhattan

A Real Trouper

IN YOUR APRIL 13 "HOT LINE" SECTION, YOU describe Klaus Tennstedt as a conductor "who's famous for canceling concerts." Tennstedt is famous for other reasons. He

has continued to produce amazing performances while fighting illness for several years, something for which he should hardly be taken to task.

Robert Kuszek
Brooklyn

No Sale

JOHN LEONARD'S REVIEW OF THE PBS SERIES *The Machine That Changed the World* ["Television: Spirits in the Material World," April 6] mistakenly accuses the Association for Computing Machinery (ACM) of being part of "a consortium of folks . . . who want to sell us the magic box they celebrate at such lavish length." On the contrary, ACM sells no computer hardware or software. The association's more than 90,000 members are professionals who work at the leading edge of information-technology research and applications. Individual contributions from these members helped underwrite this series.

Thank you for the laudatory review. We are proud of our role in co-sponsoring *The Machine That Changed the World*.

Joseph S. DeBlasi
Executive director
Association for Computing Machinery
Manhattan

There Goes the Neighborhood

I MOVED TO THE WEST EIGHTIES IN 1981, AT the age of 21. I drank at Ruelles, danced at China Club, and brunchd at Sara-beth's ["A Different World," by David Blum, March 23]. While I admit that the Upper West Side was a fun place to spend my salad days, over the past decade I've watched the evolution of my neighborhood, both good and bad. I saw most of my little mom-and-pop stores disappear, to be replaced by gourmet shops and overpriced boutiques. I saw the yuppies descend upon the West Sixties and Seventies, pushing the drug-dealers into the Eighties and Nineties. I watched the crack-dealers take over the pay phone on my corner and congregate in dark alleys, defacing my once-clean building with graffiti. David Blum's cavalier attitude is outrageous: He feels safe because he shakes his head at the drug-dealers who still inhabit the neighborhood. However, as a single woman who often comes home late, I do not feel safe there and am angered by Blum's view of the drug problem as a mere fact of life rather than as a problem that needs to be addressed. It's been fun, Upper West Side, but I think I'll spend my thirties elsewhere.

Deborah Mayer
Manhattan

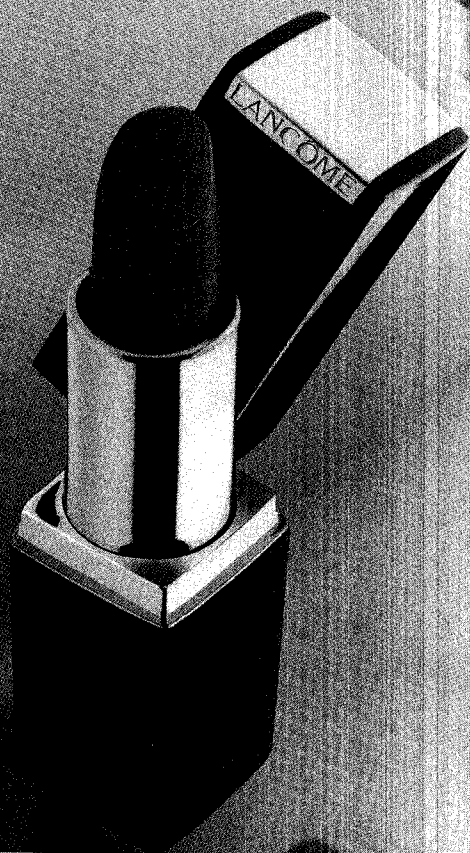
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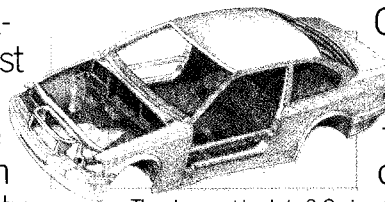
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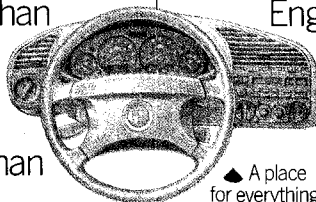
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INTELLIGENCER

BY JEANNETTE WALLS

MARLO'S SAFETY MEASURE...DISNEY'S UNDYNAMIC DUO?...T&C TURMOIL...WOMEN AT WAR

HYPING HOLTZMAN, FUNDING FERRARO

Whose side is Marlo Thomas on, anyway? The *That Girl* star has been a vocal supporter of U.S. Senate hopeful Liz Holtzman and was one of three high-profile women who signed a letter to "women's rights supporters" urging them to vote for the city comptroller. But Thomas also quietly donated \$500 to Geraldine Ferraro, one of Holtzman's foes in the hotly contested race.

"She's trying to cover her bases," says a source. "In a race that many are seeing solely in terms of feminist issues, she doesn't want to slight either candidate."

"I am actively supporting Liz Holtzman," says Thomas. "Out of a sense of special respect for what she has meant to our political life, I have contributed to Gerry Ferraro's campaign. What's sad about two excellent women candidates running against one another is that both can't win—we could use both in office—but it is exhilarating to think that New York has reached a point where this could happen."

MIDLER AND ORTEGA: BOMBS AWAY?

Bette Midler and director Kenny Ortega, whose most recent films struck out at the box office, may be teaming up. "Ortega [whose film *Newsies* opened two weeks ago] is in talks with Disney about doing another movie," says a source. "Midler wouldn't be the lead, but it would be more than a cameo."

"This matchup doesn't exactly bowl me over," says a Hollywood insider. *Newsies* grossed a disappointing \$1.2 million on its first weekend, and Midler's most recent films, *Scenes From a Mall* and *For the Boys*, both did poorly. Although the actress received an Oscar nomination for *For the Boys*, the movie was considered a high-profile failure for Twentieth Century Fox, which released it late last year. Spokesmen for Midler, Ortega, and Disney had no comment.

TOWN & COUNTRY SLICES UPPER CRUST

The personnel merry-go-round at Hearst Magazines hasn't stopped. *Town & Country*, whose new editor-in-chief, Ron Javers, started five months ago, may be losing longtime fashion director Mary Louise R. Norton. "Javers wants a whole new approach to fashion," a source says. "Norton feels threatened." Javers confirms that Norton has approached him about leaving, but says she is still with *T&C*. Norton couldn't be reached.

Affluent readers may also be interested in Javers's feelings toward the wealthy. "He expresses a very ambivalent attitude about the rich," says a source. Says another, "His new cover has Sally Quinn on it. She's *hardly* Old Guard society."

"That is both silly and wrong," Javers says. "Silly because some of my best friends are rich, and wrong because I hope to become rich someday myself. That's the American dream, isn't it?"

HONEY, I SKUNKED THE KIDS

Parents might be more responsible about child-support payments if a penalty hit them where it hurts: in their credit ratings. So says U.S. Congressman Bill Green, who recently co-sponsored legislation requiring state child-support agencies to report those who are in arrears by \$1,000 or more to consumer-credit agencies. Green says that in 1989, only 19 percent of support payments were collected nationwide.

"People who default on their car payments end up with a bad credit rating," says Green.

"Shouldn't people who default on their child-support payments be held to at least as stringent a standard?"

HAMILL HUNKERS DOWN AT DAILY NEWS

Columnist Denis Hamill's sudden appearance in the *Daily News* this week has angered women staffers at the bankrupt New York tabloid.

The writers are upset that the paper has no full-time columnist covering women's issues. "Yet another macho Jimmy Breslin clone is coming in," says one of them. Hamill, the brother of writer Pete Hamill, once did a regular column for *New York Newsday* but left the paper in May 1990.

Hamill has been hired by the *News* on a free-lance basis. Executive editor Matthew Storin says, "Yes, I have heard some of the complaints. We certainly would love to have a female columnist, but this is not the easiest time in the history of the *Daily News* to lure someone away from another paper."

"I'm not the guy who hires and fires," says Hamill. "I'm just happy to be working at the *Daily News*."



MARLO THOMAS



BILL GREEN



BETTE MIDLER

ASSOCIATE EDITOR: DEGEN PENER

THE OPRAH TRACK

CLINTON, PEROT, AND INFOTAINMENT

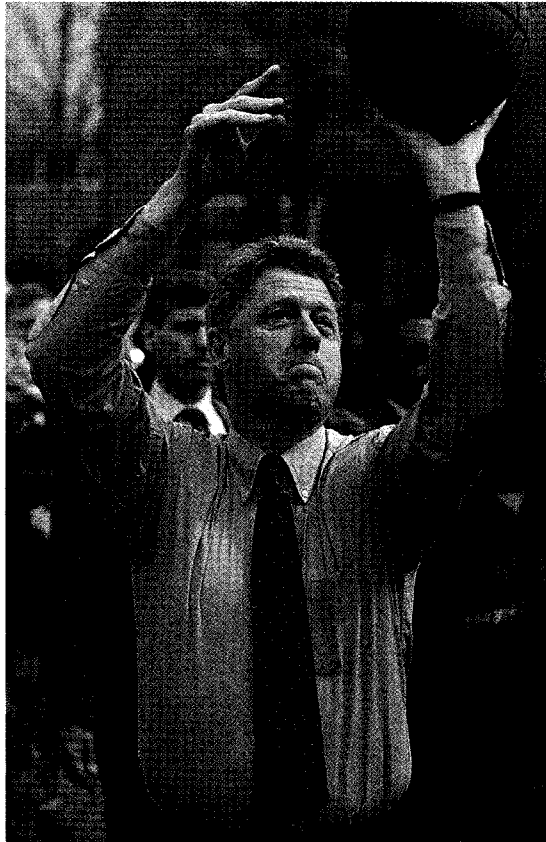
A RUMOR SWEEPED THE CLINTON CAMPAIGN last week, just as the candidate was poised to deliver a "major address" on the environment in Philadelphia: George Bush was going to try to upstage Clinton yet again, finally announcing that he would go to Rio for the Earth Summit on global warming in June. This particular rumor wasn't true—Bush hasn't made up his mind yet about Rio—but Clinton's recent ventures into the airy realms of *poli-cy* do seem to have spooked the president's staff.

Each time the Arkansas governor has announced his intention to loft another grand policy zeppelin, the president has rushed, in unseemly fashion, to beat him to the punch. By minutes, at times: Bush dashed to the White House podium with a hastily devised Russian-aid plan just as Clinton began his own speech on that issue in New York last month. The response to the environmental speech was a bit more professional—Bush sent out an underling to call it "oil slick"—but the panic evident in the president's reactions has been one of few signs of hope for Clinton in what has been a glum and jittery season.

The speeches *have* been good—solid, serious, substantive stuff. Last week's was especially so, a clever argument that environmental activism might *stimulate*, rather than retard, economic growth because it could launch an industrial boom in conservation technology and equipment. Clinton also ventured into an area that should be the natural turf for moderate Republicans like Bush: the aggressive use of market forces, as opposed to regulation, to help clean things up. He remained, as ever, a bit short of bold—he's still playing coy on increased taxation of fossil fuels, a necessary step—but, given Bush's desuetude, he didn't have to show much.

Actually, Clinton had made a far more forceful environmental statement the day before. He'd been asked by NBC to react to a story in the New York Times about the unimaginable tonnage of chicken feces polluting the White River in northwest Arkansas (millions of birds are slaughtered nearby each year). Did the governor think Bush would use this mess against him as Boston Harbor had been used against Michael Dukakis in 1988?

"There are a *lot* of similarities to Boston Harbor," Clinton began, with controlled fury. It was another case of Washington leaving the states in the lurch. "The federal government has never, never taken on the issue of agricultural pollution. I tried to take it on, spent a lot of money on the White River. . . . If they come [and try to make a negative TV ad about] the White River, I'm gonna get the whole record out, and it'll be one more example of how George Bush tries to blame other people



RESURRECTION? A set shot last week.

for problems he wouldn't take responsibility for."

Clinton was so pleased with the feisty nature of the response that he reprised it (more formally, less effectively) in his big environmental speech the next day. It served as a timely reminder that the governor of Arkansas is a tougher cookie than the last Democrat to run for president, Michael Dukakis, who suffered acute thoracic paralysis whenever the Republicans got in his face in 1988.

Indeed, Clinton finally seemed back on his game last week. He once again was out celebrating the latest in creative public wonkery—a community-policing program

in Philadelphia, a retraining program for unemployed steelworkers in Pittsburgh—and wowed audiences with meat-and-potatoes expertise as he hadn't since Jennifer Flowers wasn't a household name.

It was enough to raise the specter of rehabilitation. The time seemed right. Clinton had been pounded for months; it was getting boring. The plot needed a new twist. It was only April, and *something* new would have to be said about the man between now and November. Grudging respect seemed a distinct possibility: Ol' Bill sure showed a lot of *character* in the New York obnoxithon (that sort of thing).

There were problems, though. A full-fledged resurrection would require a dramatic setting, and with Jerry Brown having beamed off into a less plausible orbit, the campaign had hit a lull. Public attention was elsewhere. Even political junkies seemed preoccupied: Ross Perot was the tickle of the moment.

And then, too—and most important—the damage to Clinton's reputation has been grievous. It is difficult, even in America, to go from complete unknown . . . to laughing-stock pariah . . . to respected, resurrected old trouper in four months. Clinton knows this and has no illusions about the immensity of the task before him. "I've got to keep working," the governor admitted, desperately searching for more hands to shake in Pittsburgh. "Did you hear what those people at the [worker-retraining program] were saying [about me]? 'I didn't have any idea that you had any ideas, that you *knew* anything.' " This is slow torture for a man whose greatest pride used to be his reputation as a creative public servant.

What to do? Several weeks ago, a lunatic interloper in this space—okay, okay: *mea culpa*—suggested that Clinton might deliver a "Checkers"-style speech, attempting to address the doubts about his character. That seems, in retrospect, too blunt an instrument. The Clinton campaign has embarked on a saner course, mixing High Policy addresses with Creative Wonkery—and toying with a more subtle, oblique, and still tentative approach to the Big Problem. Last week, for example, a new television ad was aired in which Clinton introduces "Susan Chiusano, who's juggling four kids and two jobs, working seven days a week to make

ends meet. . . . Some people say I've taken some hits lately . . . but nothing like the hits the American people have taken."

But the real effort to defuse the character issue may well take place slowly, over time, in an unlikely forum: on the infotainment circuit, the late-night shows, the morning coffee klatches, the afternoon chat-and-confess circuses—the Oprah Track. Clinton has worked this turf in the past. He atoned for his enson. atrocious 1988 conventionie New playing the saxophone for, with Don He may have saved h. . . on Char-York primary by ct out with Phil Imus, singing "Oprah Track—he lie Rose (th-e)" Oprah yet, but it meisters voters, to transcend his Donatature, and even, at times, hate policy expertise. If the host n, so much the better; Clinton w his fencing skills. A barnstorm- of the circuit seems possible between now and the Democratic Party Convention in July—a gambit far more creative than "Checkers II."

Clinton won't have the track to himself, though; Ross Perot is already working it hard. Indeed, Perot may be the ultimate infotainment candidate. He has been selling his incipient campaign almost *exclusively* on this track, using appearances on *Larry King* and *Donahue* to great effect. He's paid obeisance to few of the traditional political ceremonies, avoiding whistle stops and tarmac-hopping through the heartland, showing little interest in High Policy speeches and no respect at all for the political press corps.

Perot could conceivably choose to avoid traditional campaigning entirely. If his recent *Larry King* performance is any guide, he's been preparing himself assiduously for life on the infotainment circuit: Twice, at crucial moments, he smoothly turned away from King to address the camera—the audience—directly.

Perot, no doubt, understands that the people watching those programs exist pretty much outside the twin, minuscule pools of traditional voters who've been participating in the primaries—they are the natural constituency for a populist insurgent. His advantage is compounded by the fact that the president can't work this turf. It would seem, well, unpresidential. But Bill Clinton can. In fact, Clinton may even have an advantage here: He is the only candidate of the three with the skills and flexibility to play both worlds—old news and new news. He could, on any given day, deliver a learned speech on defense conversion, then pay a call on Geraldo. This may prove a dubious distinction, but, one imagines, Bill Clinton will take succor these days where he finds it.

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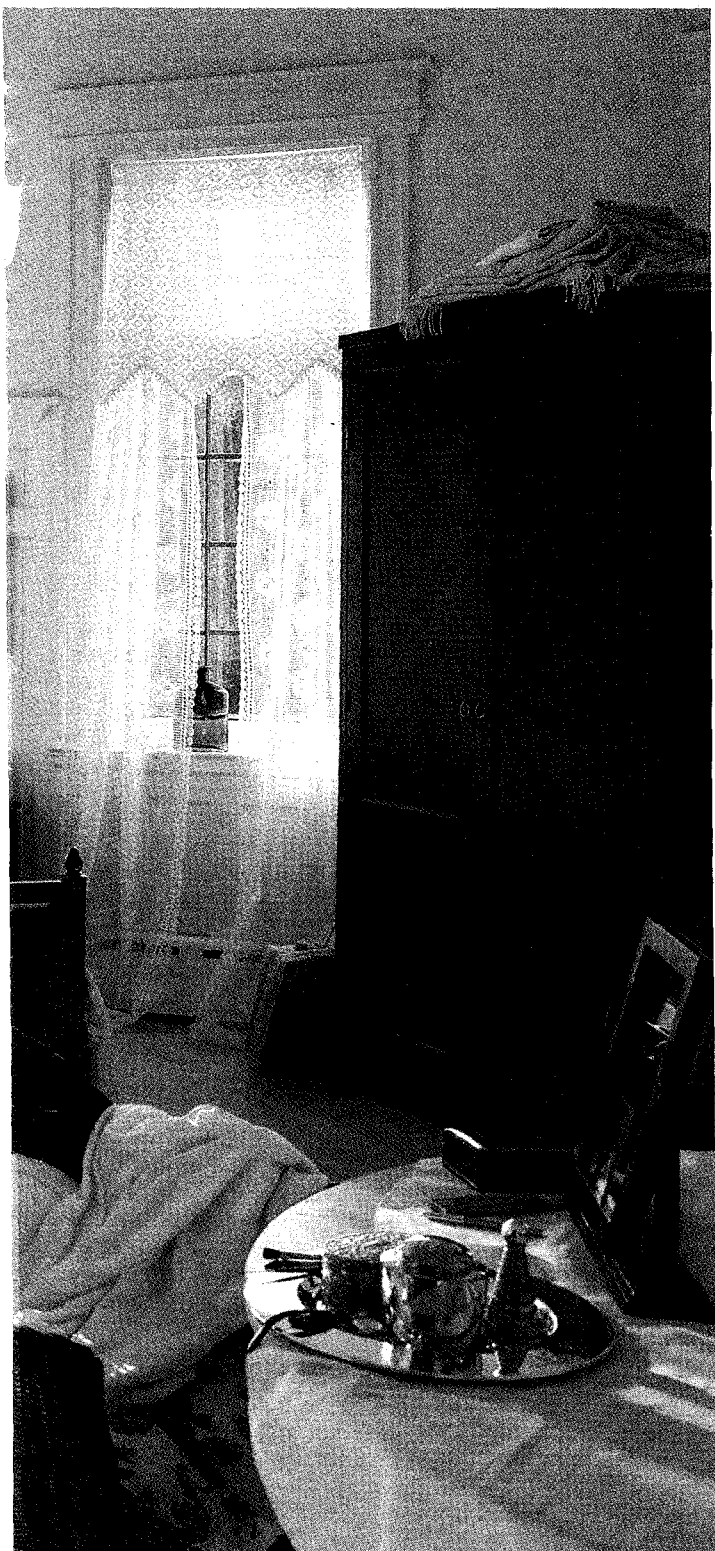
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CULTURAL EVOLUTION



HEALTHY HABIT: Dannon is targeting children with Sprinklins.

YOGURT AS A WAY OF LIFE

WHAT A DIFFERENCE A LETTER MAKES. EARLY on, in the sixties and seventies, Dannon presented yogurt as a health food, in keeping with the hip, flower-power times. But as yogurt became more mainstream, Dannon's positioning changed. The mission now is not so much getting people to try yogurt as inducing those who do eat it to eat more. The result: Good-bye, health food; hello, healthy food.

New ads position Dannon as "A very healthy habit. For life." That message is drilled in by ads that switch from black-and-white vignettes of the dreary, fast-paced, fast-food wasteland—replete with traffic jams and world chaos—to colorful "Dannon moments" of idealized family life: Dad twirling his son in the air and mother and daughter dipping their feet into a pond while savoring Dannon.

"Yogurt had been a health-nut, fringe fitness food, but now it's user-friendly, easy to eat, and very nineties," says Andy Bohjalian, an associate creative director at Grey Advertising, Dannon's agency. "Aging baby-boomers concerned about nutrition, longevity, and their children want to reclaim lives they sense are out of control. We believe one area we can seize control in is what we eat and feed our families."

One current spot notes that "you can't change the world, but you can change the way you live." While the camera lingers

on hands holding a cup of yogurt, the voice-over declares, "Your life is in your hands." The sentimental ads are an outgrowth of the pitch Grey created in February to win Dannon's \$11-million account.

Rival Light n' Lively features Cheryl Tiegs telling consumers to "eat smart and look it." Weight Watchers advertises its yogurt under the "Total Indulgence, Zero Guilt" umbrella campaign. And Yoplait urges customers to "Do It for You."

The healthful benefits and the comfort consumers get from the brand were two aspects of Dannon's marketing program. The third was to "trigger the crave," says Milt Weinstock, a senior vice-president at Grey. Because yogurt in the cup isn't as photogenic as the ingredients that go into it, ads show the fruit and the cool, fresh milk flowing "in perfect harmony" to calypso music.

Dannon, Yoplait, Light n' Lively, Breyers, and Weight Watchers together control about 70 percent of the \$1.135-billion market. Private labels account for another 15.8 percent; the rest is divided among dozens of regional processors marketing more than 100 different brands. Yogurt eaters are brand-loyal, but they're also impetuous: A Milk Industry Foundation study found that shoppers buy yogurt on impulse more than any other dairy item.

Thanks to impulsive and planned purchases, yogurt consumption soared more than 120 percent between 1975 and 1990, according to *Modern Grocer*. In

fact, sales rose every year until 1989, when consumers balked at price hikes. Sales rebounded in 1991—rising 5 percent—and climbed another 13 percent in the first quarter of 1992. Today, 38 percent of American households use yogurt, making for a per-capita consumption of around 4.4 pounds.

But in France, per-capita consumption surpasses 35 pounds per year, and in Scandinavia—the yogurt capital of the world—it's more than 80. Dannon has set its sights on helping America catch up. The method is to turn occasional consumers into habitués rather than target the yogurt-shy. That means talking to women: Of the approximately 30 percent of Americans who eat yogurt, females—mostly baby-boomers—make up 86 percent.

Thus, Dannon has modified its formula. "Americans like it thicker, sweeter, and milder, which is why so much yogurt here has fruit," says Patrick Gournay, president of Dannon USA. Dannon has also introduced many new flavors: 56 now, with another 10 to appear this year. (*Modern Grocer* ranks strawberry as the most popular flavor in America, followed by raspberry, plain, and blueberry.) "We want this to be like cereal or pasta, something enjoyed frequently because it's available in great variety," adds Grey chairman Ed Meyer. The new products—which doubled Dannon's line over the past five years—now account for 44 percent of its volume.

And Dannon aims to instill the yogurt habit in children with mini-packs and Sprinklins—a snack with a sealed serving of sprinkles for the "wildest taste you ever put in your face." The Sprinklins commercial, reminiscent of *Willy Wonka and the Chocolate Factory*, takes place in a fantasy "creation station."

Dannon is also "niching" products, designing and designating them for particular occasions, such as new Pure Indulgence for dessert. "That's really a future direction after we establish the yogurt habit," says Frank Palantoni, vice-president of marketing at Dannon. "We're not at the stage, unlike orange juice, where we can say we're not just for breakfast anymore. We've got to get yogurt on the table as a regime first." Introducing the nonfat, non-sugar "Light" variety two years ago helped. (Though Dannon was originally positioned as a diet food, at 240 calories plus three grams of fat per eight ounces, it didn't convince the weight-conscious.)

Dannon's stock-in-trade has been yogurt with fruit on the bottom, "sundae style," but Americans prefer yogurt pre-

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stirred, or "Swiss style." Dannon recently introduced a line of pre-stirred yogurt it calls "blended." Far less common here is French style—pre-stirred but more liquid—and custard style, which is thick and sweet.

Prior to the sixties, yogurt was little-known in America. The tart, semi-liquid food, made by adding a culture containing lactic-acid-producing bacteria to milk, had been a staple in the Balkans, Persia, Greece, and Turkey. According to popular belief, yogurt was a tranquilizer, an indigestion cure, and a key to longevity. Food activists promoted it as a digestive aid and immunizer, as well as an alternative to milk. The first commercial yogurt was produced here in 1929 by Armenian immigrants Sarkis and Rose Colombosian, who started the Colombo dairy in Andover, Massachusetts.

In Spain in 1917, Isaac Carasso founded Dannon, now the world's top-selling yogurt. He named it Danone after his son Daniel, who established Dannon in the U.S. in 1942. In 1948, Carasso sold the company to a Swiss biologist and his son, who sold it to Beatrice Company in 1959. Then, in 1981, Dannon was acquired by BSN, a French food manufacturer.

In the mid-sixties, Dannon insinuated its yogurt into the American culture via a low-fat, no-artificial-anything stance. Soon after, the company reminded Americans who "don't always eat right" that Dannon is "the right thing to eat." But it was the Soviet Georgia centenarians who put Dannon on the advertising map in 1977. Spots of these people who eat so much yogurt and live past 100 (including 89-year-old Bagdah Dacvholovich, who liked Dannon so much he ate two cups, which really pleased his doting mother) were so engaging that people recall them more than a dozen years after they stopped running.

These were followed by the lively "Get a Dannon Body." In the eighties, Dannon tried to vanquish its competitors by laying claim to the category. "Dannon Is Yogurt" proclaimed its tag line. One spot implied that Dannon was the first yogurt: "It's 44 years since Dannon was introduced," says a voice-over. "One hundred and twenty-five other yogurts have followed, but there's still only one."

In 1990, Dannon went the Zen route, depicting the "food for your body and soul" as an antidote to traffic jams, war, and a plunging stock market. It also presented itself as a maternal godsend: Children armed with Dannon mini-packs could ward off junk-food treats in a treacherous world. In another spot, Dannon gloated that, in one year, 88 million cups of Dannon had been gobbled up by youngsters. Yes, the spot concluded, that made Dannon happy, but it made a lot of mothers happy, too.

"We're all talking healthy," says Bohjalian, "but we've deliberately taken the warm, soft, caring route. The Dannon cup is the cocoon, the safe place around which the family nestles."



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The Bottom Line/Christopher Byron

HIGH AND DRY

A DEVASTATING TAX

"AT OUR PEAK IN 1990, WE DID \$100 MILLION in business and had 1,300 employees. Now we're down to 150 workers. We don't build for inventory anymore, and we don't build for speculation either. We only build when we've got an order. Our business has been devastated."

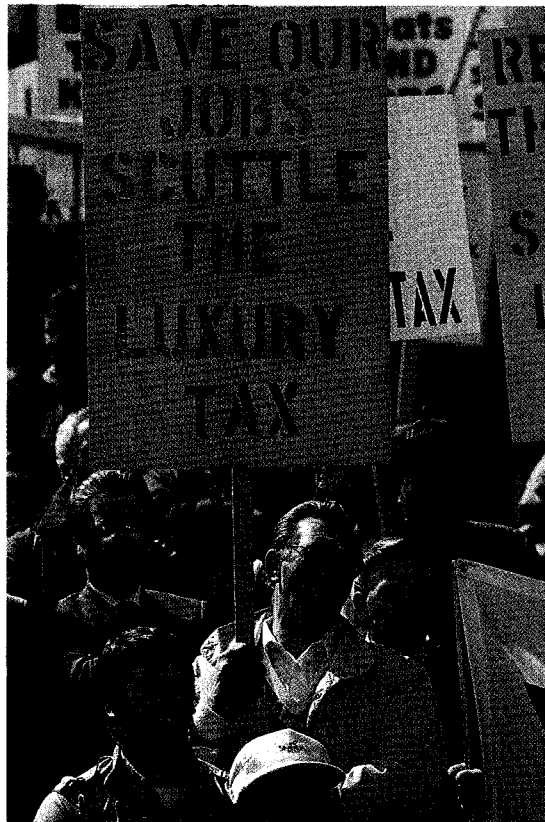
The speaker was Kathy Healey MacCausland, manager of advertising and promotion—and daughter of the owner—of Viking Yacht, one of the half-dozen or so "luxury" boat builders that dot the Jersey shore. This is the time when businesses like Viking—from the Puget Sound region of the Pacific Northwest to the Intracoastal manufacturing yards of Miami—should be booming as dealer showrooms bustle with activity for the spring and summer boating season ahead.

Unfortunately, the showrooms are empty. More worrisome still, in many a plant that should be throbbing with the noise of "chopper" guns blowing fiberglass into whalelike hull molds, it is so quiet you can hear a pin drop. One of the great names in the industry, Bertram Yacht of Miami, is in bankruptcy now; another, Egg Harbor Yacht of New Jersey, has only recently emerged from bankruptcy reorganization. Many other boat builders are in trouble. Even relatively healthy companies like Luhrs/Mainship were compelled to slash their work forces and chop production.

In short, though the country as a whole may finally be moving toward recovery, it's still Depression City in the boat-building industry, with no relief in sight. Reason? In no small measure, folks in that business are blaming their woes on uncertainty over the fate of the so-called luxury tax on yachts over \$100,000 in value.

They have a point. By general agreement, the luxury tax was a bad idea in the first place, and nineteen senators and congressmen have endorsed a drive to repeal it—as, for that matter, has President Bush. Yet the effort to get rid of the levy has lately been caught up in the crosswinds of election-year politics, chilling the willingness of consumers to part with their money until the situation sorts itself out. Result: further drift in an already-becalmed business.

Few experts now dispute that the luxury tax hasn't paid off as planned. In fact, this is one tax that may wind up being trotted out in economics courses of the future as a perfect example of what was wrong with Washington's entire "budget summit" concept of raising taxes in the



UNINTENDED CONSEQUENCES: A Washington protest.

face of weakening demand. Doing so inevitably causes economic decline to accelerate, resulting in revenue collections that fall short of projections. This in turn causes budget deficits to swell as outlays climb for everything from unemployment compensation to food stamps.

The luxury tax, passed as a sop to House and Senate Democrats as part of the 1990 budget summit, was seen at the time as an antidote to eighties-era excesses. The tax's targets: everything from furs and jewelry to luxury cars and yachts.

The law has been in force for more than a year now, and during that time, it is true, luxury-auto imports have gotten whacked. But the gravest damage of all has been done to the U.S.-based recreational-boat-building industry, which has been devastated—at least for "second home" yachts that tend to sell in the low-to-mid-six-figure range.

At the start of 1991, when the tax went into effect, the luxury-boat business employed a total of 160,000 workers, both retail and manufacturing. In little more than a year, total employment in the sector has plunged to 115,000 and is continuing to slide. Meanwhile, revenue-tax

receipts from sales in the sector are falling wildly short of forecasts, with only \$7 million having been collected in all of 1991.

Recent calculations by the National Marine Manufacturers Association, an industry trade group, show that this \$7-million in receipts won't even begin to make up for the loss to the Treasury in payroll-tax receipts from laid-off workers. Between 1991 and 1996, according to the trade-group study, job losses in the manufacturing sector alone will cause losses of \$148 million in payroll taxes.

Initially, supporters of the tax explained away its negative impact on the industry by arguing that declining sales were a result of overall weakness in the economy as a whole—not the result of passing the tax. Yet new figures from the Marine Retailers Association of America, another trade group, make that argument less defensible. During 1991, sales volume for boats selling for less than \$100,000, which are not

subject to the tax, declined 28 percent, to \$129 million in revenues—an obvious result of the recession as a whole. By contrast, sales of more expensive vessels, which *are* subject to the tax, collapsed by a startling 71 percent, to a mere \$73 million, ripping the revenue heart right out of the industry.

Belatedly, there now seems to be growing recognition in Washington that the tax has done far more harm than good and needs to be repealed. Yielding to pressure from industry lobbyists, President Bush called for repeal of the tax in his State of the Union address in January, and last month a protest demonstration of boat builders converged on Capitol Hill, holding aloft signs reading REFLOAT THE BOAT, SINK THE LUXURY TAX.

"We've gotten close to 200 letters on this one issue since January," says a staff aide to Senate Democrat Bill Bradley of New Jersey, whose state has been one of the hardest hit of all by the collapse. "That's quite a lot for an issue that most of the public doesn't seem to be even aware of."

Nonetheless, in a marvelous display of the law of unintended consequences, re-



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peal efforts ran aground last month. That occurred when the president vetoed the House and Senate's election-year "fiscal stimulus" tax package on the argument that it contained a hidden tax increase for upper-income taxpayers. Embedded in the vetoed bill was a clause that would have scrapped the luxury tax.

Now shoppers no longer know whether or not the tax will be repealed as promised. The resulting uncertainty is making a bad situation simply that much worse.

"People wander into our showrooms, look around a bit, then wander back out," says William Gardella Sr., co-owner of both Cove Marine and Rex Marine of Norwalk, Connecticut, two of the largest marinas on the East Coast. "They all seem to know that the luxury tax *might* be repealed, so they're taking the view that they'll just keep window-shopping until it actually is repealed."

At the moment, there hardly seems much of a sense of urgency about the situation—at least in Washington. For one thing, recreational-boat building, while obviously important to those who work in the field, is hardly a linchpin industry for the whole economy.

Moreover, with the economy at last beginning an anemic recovery, the congressional rush that began last autumn to cobble together a tax-cut bill no longer seems as justified as it once did. Thus, contrary to what looked likely only a few months ago, there may simply be no major tax legislation at all for the remainder of this session.

On the other hand, several pending pieces of non-tax legislation could be used as legislative vehicles to support a rider to repeal the luxury tax. According to one trade-group lobbyist for the boating industry, an unemployment-compensation package that is expected to come up for a floor vote in both the House and Senate in May could serve as such a vehicle. A source in the Senate Finance Committee suggests as an alternative a package of so-called extender bills. These involve a variety of social-welfare programs that were due to expire last autumn and were extended last November 25 for six months, through June 30.

Now the time for a further extension is drawing closer, and the Senate Finance Committee source says committee chairman Lloyd Bentsen of Texas has already indicated his willingness to support a package that would be viewed by both the House and Senate as "non-controversial."

Plainly, repeal of a tax that is generating a measly \$7 million a year in revenues while wiping out the jobs of tens of thousands of American workers is something that everyone in Washington ought to be able to agree falls into that non-controversial category. If not, then precisely what *do* the nation's elected representatives think is non-controversial?

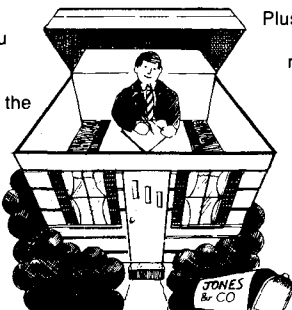
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FAST TRACK



EDITED BY CHRIS SMITH

UPDATE

M.I.T., Rikers Island Campus

PILOT PROGRAMS COME and go in government—"bold new initiatives" unveiled with a flurry of press releases, they limp along for a year or two, solve nothing, and slink away.

But not always.

Last year, Fernando Mateo—an entrepreneur of unsurpassed exuberance who raised himself from high-school dropout to owner of Carpet Fashions, a shop on East 54th Street—decided to act on a simple question: Why should the city keep 22,000 convicts in prison, at an annual cost of \$58,000 each, without trying to show some of

them how to make an honest living when they get out?

Mateo launched a program to teach nonviolent teenage prisoners on Rikers Island how to lay carpet ("Fast Track: Looking for a Magic Carpet Ride," March 11, 1991). He did it with his own money and with donated materials. The program didn't cost the city a dime, and it shows real promise; now it's spreading to other trades.

After *New York* described Mateo's program, a town starved for good news made the man a hero. He was profiled in print and on TV, and handed a fistful of awards—as one of George

Bush's "Thousand Points of Light," he met the president. "I enjoyed it," he says, "but I'm not political. Politicians promise anything to get elected and then don't deliver once they're in."

fence-installation, asbestos-removal, electrical, and general-contracting work. Along the way, Mateo turned down \$500,000 in city money, preferring a public-private partnership:



Mateo and his contractors: In the best interest of the city.

No one can accuse Mateo of not delivering. Of the four teenagers who graduated from his pilot class last May, two are now full-time apprentices on the outside, making \$11 an hour. A third is back in high school. Since this is not a fairy tale, the fourth returned to Rikers after a gun-possession arrest. But a recidivism rate of 25 percent isn't bad compared with the Rikers average of 60 percent.

Next week, Mateo's program expands to 35 convicts and eight more trades: He has recruited minority contractors in plumbing, carpentry, sheet-metal, garment-manufacture,

Corrections cleans up an unused Rikers building (which will be christened the Mateo Institute of Training—M.I.T.—at a mayoral press conference in May), and each contractor absorbs the training and job-placement costs for four or five offenders. "We're just getting started," Mateo says. "We need to move into schools and community centers, kids who

aren't in jail. For that, we need more contractors involved."

The program may offer these tradespeople something in return—city contracts. Last February, when Mayor Dinkins said the city would start awarding 20 percent of its contracts to minority-owned businesses, Mateo got another idea: "Why not give city contracts to competitive bidders who give something back to the city by training and hiring unskilled labor?" The mayor's office agrees and sees a precedent in a 1989 law allowing municipal government to accept other than the lowest bid if it is

deemed "in the best interest of the city." New York now does this for some goods made with recycled materials.

ON A BLEAK AFTERNOON AT Rikers, Mateo and his contractors are trying to recycle human beings—convicts who volunteered for the prison's innovative High Impact Incarceration Program (HIIP), an eight-week boot-camp-style "shock" unit. In HIIP, 300 shaved-headed inmates live together in barracks, march to the cadences of drill instructors, and receive intensive counseling. Many are getting the first discipline of their lives, and thriving on it.

In an office just off the parade grounds, contractors are interviewing convicts ranging in age from 18 to 50.

"Permission to sit, sir!" barks Anthony Choily, a pale, beefy 28-year-old who looks like something out of *Full Metal Jacket*.

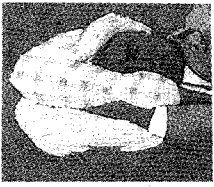
"Have a seat, please," says Roberto Velasquez, a master plumber. Velasquez is relaxed, successful; Choily, a former plumber's apprentice doing a year for possession of stolen property, is rigid, correct, desperate for another chance. "I'm ready for society," he says. "I'm ready for industry. I'm ready to get back to what I shoulda did ten years ago."

Velasquez calms Choily, gets him talking about PVC, pipe threaders, plumbers they have known. Velasquez tosses out a name; Choily grabs it.

"Frankie?" he asks. "You know Frankie? I know Frankie, too! He's a helluva plumber." Choily's face, battered and defeated a moment ago, comes alive; maybe he'll be a helluva plumber one day, too.

ERIC POOLEY

MR. PEEPERS: *Saturday Night at a Hot Movie*



IT'S NOT OFTEN THAT I AM IN NEW YORK on a Saturday night. Most Saturdays I'm up at Allergen Farms taking a Seldane, but this weekend was different. I sent the ward and the dog and the Other away, and it was very quiet. Then the much-underpublicized Mario Buatta called, and we decided to go see *The Player*. We were trying to do this without standing on line, so we picked the five-thirty show.

"You better call and check," I said.

"The line is already forming," he said.

"Get in a cab," I said. It was four-thirty.

I knew when the doorman drew back in shock that Mario was up to one of his Mario things. In fact, he had a piece of reddish-purple wiglet sticking up from the top of his head. When Mario gives his lecture "What's Under Foot," he puts this piece of hair under his foot and says, "I'm stepping on my rug" and then puts it on his head.

The line had indeed formed at the Beekman.

"Is this the ticket holders' line?" we asked.

"It's sold out," said the first person on the line with a big smile. But we did not give up.

We saw the architect Charles Gwathmey, who has just rebuilt the Guggenheim Museum and its addition. He appeared to be getting in.

Elsa Klensch, who hosts the CNN show *Style*, arrived. She, too, could not quite believe it was sold out and made an attempt. Mario introduced me and said I am a big fan of hers, which did not impress Elsa Klensch.

In fact, I had watched *Style* that morning. One of the reasons people watch *Style* is that it makes them feel bad about themselves and their personal appearance—and their lack of fame and style—and thus it gives them energy to fight their way to the top in the week that follows. That very morning, Elsa had done one of her profiles on a new giant German model afflicted with being young and fabulous and overbooked. She was talking about how she didn't want to be a copy of any of the other supermodels, she wanted to be herself. Then she pointed to a tiny sty in the corner of her eye from overwork.

"Oh, s---," said Elsa when she did not get in. Mario left to see

if we could get into *Mambo Kings* across the street, but it had closed. He decided that if we returned to our respective well-decorated homes, we would not go out again. It's sort of a rule of New York nightlife—once you leave the house, you must stay out. Never give up, whatever the provocation.

MEANWHILE, ANTHONY QUINN WAS WALKING IN. SO WAS Bernie Jacobs of the Shubert theaters. Vera Wang, who designs bridal dresses, was not getting in, but she was hovering around like us because people from this city, especially the famous and talented, never believe in "no" or "impossible."

We hung around the lobby hoping to buy or scalp some ducats off a girl whose parents were late showing up. It was hopeless, so we went to see the model rooms at Bloomingdale's. On the way, we looked for gothic pieces for Mario's new underpublicized Connecticut house.

In Bloomingdale's, Mario bought thirteen plates from the Past and Present department. The lady who sold us the plates followed us into the next department, not only to make sure she got the address right but because she recognized the underpublicized Buatta name and wanted to sort of prolong the encounter with fame and hotness. So did the manager of the department. That's what happens when you have a name. They were kind of trying to pretend cool, but there was a certain hyper smile, a certain hovering attentiveness and helpfulness that told Mario that all those years of morning shows and hard travel and glossy magazines and dressing in funny costumes and being crowned the King of the Canines at Macy's and being a creature of the columns were not totally in vain. It may not get you into a hot movie, but it has its compensations. It was either that or they were suspicious of a man with a red beard hanging out of his pocket.

On the way to the model rooms we met Adrienne Vittadini's sister-in-law, and we discussed the Vittadini sheets. And the Ralph Lauren dishes. Mario tried to buy some Ralph blue glasses. Seeing the model rooms with Mario is like talking about a book with Norman Mailer, and so I listened as he discussed scale and proportion. Then we went up to see if his sheets were still in Bloomingdale's.

"Do you have the Mario Buatta sheets?" he asked.

"Who?" said the woman. That sort of made up for the



On line with Quinn, Wang, Gwathmey, Klensch, Buatta, and Rivers.

MR. PEEPERS

woman in the plate department. What's more, Mario found two of Mark Hampton's sheets, and a lot of Adrienne Vittadini's sheets and Paloma's and a whole department of Ralph's sheets, but he did not find his sheets. He made a few notes. Then we went to look for his potpourri, which must have sold out because it was not there.

Outside the store, I tried to give a man in a skirt a dollar, but Mario would not let me.

"Mr. Buatta!" said Gino as he seated us. The zebras and arrows were still on the walls. We saw Ron Grimaldi of Rose Cumming, who introduced his father to Mario.

Then we went back to the movie, where there was a round-the-corner line. It was not one of those broiling, hostile lines but kind of a relaxed, resigned Saturday-night type of line, mellow and filled with men in yellow socks. Still, we felt compelled to jump it. This was, after all, our second try.

"Careful," said a young woman as her friend stepped into the dog turds in the middle of the sidewalk.

"Careful . . .," I said to Mario, but it was too late.

"I'll see if our friends are here," said Mario, which is what one says into the air when he is dead last in the round-the-corner portion of the line and wants to jump it. After close to a century in New York, there was a chance we would know someone on any long movie line, and, in fact, Mario found Steven Wagner from *Metropolitan Home*.

We found a seat in the third row of the balcony. *The Player* is all about fame and spotting famous faces and whose name is

hot and love and rejection and style and having your name on movies (or sheets) and being a major player. It was just the movie to see.

"Lady, would you please sit down," Mario said to his friend Joan Rivers.

"Oh, you haven't seen this before? He dies at the end," said Joan. Joan had put her hair up and was wearing a black leather jacket and had obviously hoped to sneak off to *The Player* without being recognized. But *The Player* is all about being recognized. So is L.A. So is New York, which on a hot night gets and rejects major celebs and national figures at one single theater.

LET'S TOTE IT UP: ONE GREAT ARCHITECT. ONE GIANT OSCAR-Winning Movie Star. One famous comedian, author, director, and talk-show host. One *Style* host. One editor of *Metropolitan Home*. One talented designer with his name on sheets and lamps and potpourri and many other underpublicized ventures. One designer of bridal dresses. One Peeps. One president of half the theaters on Broadway and a producer in his own right. And who knows who else was lurking in the crowd of a hot movie on a Saturday night.

"Hey, lady, what do you think—you're made of glass? Sit down; you're blocking the credits," Mario said to Joan after the movie.

"He doesn't know who she is," said the woman behind us. She had a New York voice, full of pity.

NEW YORK JOURNAL

In Short: Heaven

TO THIS FELLOW BOBBY Short: Attention must be paid.

Twenty-five years (this month) at the Cafe Carlyle. It used to be eight months a year; now it's May-June and November-December.

"I think it's a step in the right direction to remain attractive to one's audience and to one's employer—to be there for two months and then to step aside for a while. I'm bound to the Carlyle and they to me for another few years. I suppose that when that time is over, we'll renegotiate."

Up close, Bobby Short intimately resembles the Bobby Short of our minds and hearts. He admits to being in his mid-sixties, though in the center of his eyes—in fact, all over his immaculate face—are the mirthful brush strokes of a

postadolescent pixie. He is frozen in time, a gorgeous, inaccessible guy, cunningly hidden behind a charming and ostensibly honest rap. He



Twenty-five at the Carlyle: Short and sweet.

is a Mary Poppins of a figure—as remote and compelling (and as adored). He is self-taught and self-created. There is no industry quite like Bobby.

"I really don't read music at all," he said a few days ago.

"However, I've got the most amazing ear in the world. But when I get into a complicated section of a song, I'll call someone in to help. It's got to be right, you know. I've made a number of efforts to pick up sight-reading, but it's like Chinese. So I couldn't be a studio musician. The only thing I could possibly be is myself."

There is Bobby in *Hannah and Her Sisters*, all dressed up in his tuxedo, singing Cole Porter.

There is Bobby in the Revlon commercials, all dressed up in his tuxedo, singing the Charlie-perfume song.

And here is Bobby in his East Side apartment, wearing shirtsleeves and slacks. He's got a seven-room pad that rambles a bit, with two working fireplaces, one of them going full blazes at two-thirty on a spring afternoon.

The living room is dominated by an eleven-foot totem pole from New Guinea. There are photos of Bobby with social women and "great old friends" who have died.

Bobby owns many vintage ten-inch LPs (as you might expect) and thousands of albums and CDs, more than 50 of which he himself has recorded.

The favorite?

"Cole Porter's 'Why Shouldn't I?'"

The songs are the spine of the fellow.

"I don't think these songs'll ever die away. I hope they'll stay around in the proper manner. I don't see fooling around with a great Cole Porter or Rodgers song. There's no reason to try it on backwards, or with a false face or beard. Do it the way the man wrote it."

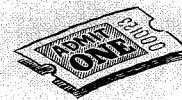
The way the man wrote it.

There you have Bobby Short. There's no mystery at all. JONATHAN SCHWARTZ

H

LINE

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THE TOPS IN TOWN THIS WEEK

COMPILED BY RUTH GILBERT

FOOD

The Second Annual James Beard Awards salutes twenty of America's best female chefs, including the amazing Raji Jallepalli of Memphis's East India Company. The \$155 ticket includes admission to the black-tie awards ceremony and a dinner made in gourmet heaven: lobster, wild-mushroom strudel, crawfish lasagna, barbecued quail, and black-eyed peas. And that's just the beginning. At Lincoln Center on May 4; 627-2308.

DI PALO'S
RICOTTA • MOZZARELLA



The best ricotta salata—also known as Easter ricotta, since it's available only in the spring—comes from Sicily and Sardinia. This imported soft, creamy sheep's-milk cheese, with a wonderfully fresh flavor, is \$4.99 a pound from DiPalo Dairy, at 206 Grand Street; 226-1033.

DANCE

The spring season is upon the dance world. At the Metropolitan Opera House, the American Ballet Theater gets under way with a charming new production of *Peter and the Wolf*—along with favorites

like *Don Quixote* and its spectacular production of *La Bayadère*. At the State Theater, there's Peter Martins's *The Sleeping Beauty* for the NYCB.



RECORDINGS

Arkansas Traveler, Michelle Shocked (Mercury Records): Using legendary sidemen like Doc Watson and Gatmouth Brown, Shocked melds pop, blues, and fiddle tunes into charming roots music.

TASTINGS

BY ALEXIS BESPALOFF

The lively acidity and pronounced flavors of California Sauvignon Blanc make it an excellent all-purpose white—perfect for an informal buffet where one wine has to go with a variety of dishes. Be on the lookout for new, moderately priced 1990 bottlings from Estancia, Clos du Bois, Kenwood, and Louis Martini (\$8 to \$10).

THEATER

Falsettos: It's been a while coming, but the composer/lyricist William Finn has finally made it to Broadway. Collaborating with James (Sunday in the Park With George) Lapine, Finn has adapted two earlier works from the eighties—*March of the Falsettos* and *Falsettoland*—into one two-act musical. The new work is about a man who leaves his wife for another man. Now in previews; opens April 29 at the Golden Theater.

MUSIC

Pianist Edward Aldwell, who has quite a cult following as a

Bach specialist, is at Merkin Concert Hall on April 27 performing two French suites and *The Art of Fugue*, the composer's last, unfinished work.

In a program called "Guilty Pleasures and Confessions," the New York Festival of Song is putting together an evening devoted to "songs of deadly sins, peccadilloes, and private vices." Everyone from Beethoven to Berlin is represented, and the singers include Cyndia Sieden and William Sharp. On April 27 at the Walter Reade Theater.

VIDEOS

Little Man Tate (\$92.95): They like her. They really like her. Now that Jodie Foster has wowed Oscar voters again with her performance in *The Silence of the Lambs*, you might want to check out her work as a director.



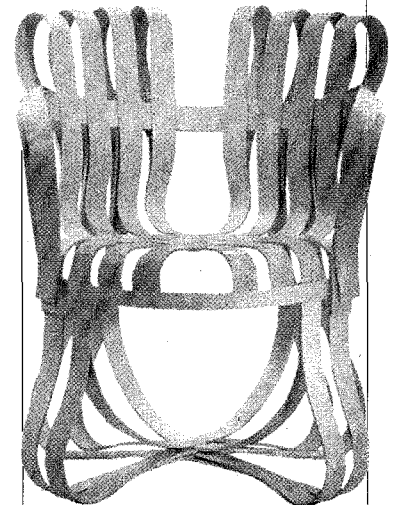
Frankie & Johnny (\$89.99): Terrence McNally adapted his 1987 play; Garry Marshall directs, and Michelle Pfeiffer and Al

Pacino star, but it's Kate Nelligan who turns in the best performance. A coffee shop has never been so star-studded.

BOOKS

Gertrude Käsebier, by Barbara L. Michaels (Harry N. Abrams, Inc.; \$45): Soft-focus, turn-of-the-century portraits of mothers, children, New York society swells, and others are gathered in this

wonderful book, which complements the current exhibition at the Museum of Modern Art (through July 14).



ART

Frank Gehry: The Canadian-born architect and furniture designer has always championed nontraditional materials and ideas—remember his very clever use of corrugated cardboard? The current exhibition of Gehry bentwood furniture at the American Craft Museum represents a two-and-half-year experiment with laminated strips of maplewood. Through August 2.



MOVIES

Proof: David Denby called this first film from Jocelyn Moorhouse—about a blind man with more than a little distrust of the world—"easily the most entertaining Australian film I've seen in years."

The Player: Hail the conquering hero! In his best work in a very long time—*Nashville* was how many years ago?—Robert Altman rips into Hollywood with a vengeance.



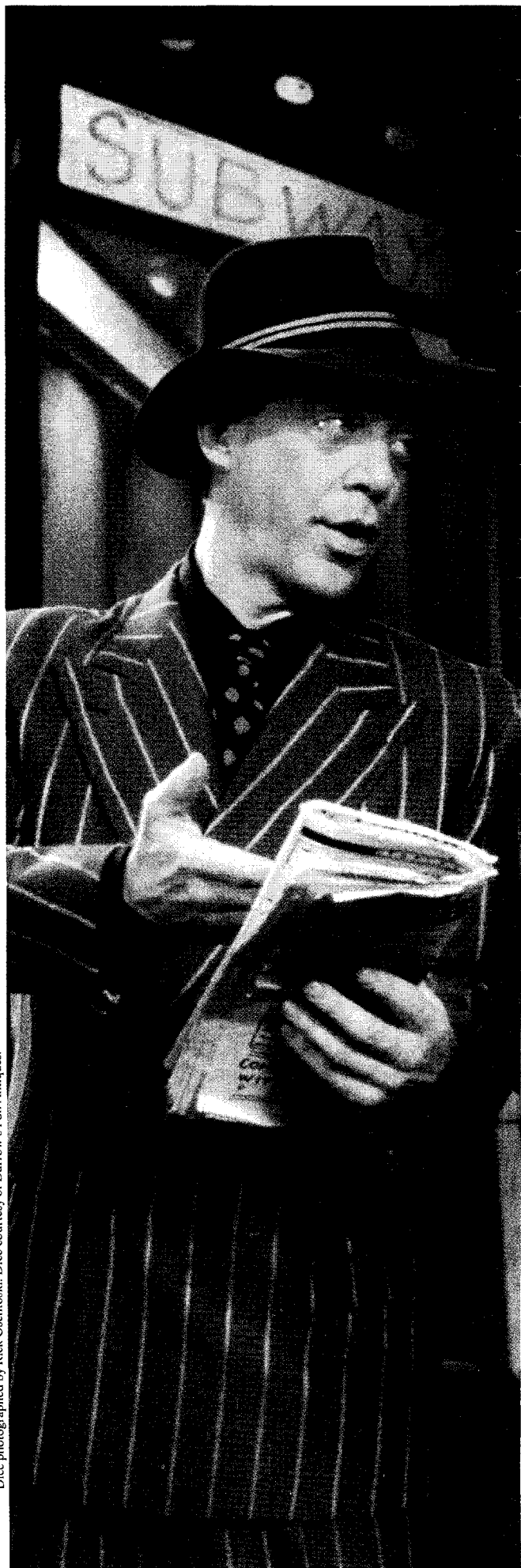
THE GREAT NEW YORK SHOW



**'GUYS AND DOLLS' LIGHTS
UP BROADWAY ALL OVER AGAIN**

.....
BY ROSS WETZSTEON

MICHAEL DAVID GOT THE CALL IN THE MIDDLE OF A MEETING AT THE Dodger Productions office at 1501 Broadway. Delicate negotiations had been going on for months, the rights were notorious for being the most closely held in show business, and several other producers were anxiously awaiting the same call. "This is Biff Liff," the caller said. "I'm sitting here with everybody—and we've decided it's yours." David thanked Liff, quietly excused himself from the meeting, walked down the hall, poked his head



Dice photographed by Rick Osentoski. Dice courtesy of Darrow's Fun Antiques.

NEW YORK



"The city's paradoxical vision of itself—innocent and cosmopolitan, courtly and corrupt, naïve and cynical." "Fugue for Tinfoils": (left to right) J.K. Simmons, Walter Bobbie, Timothy Shew.

PHOTOGRAPH BY MARTHA SWOPE



THE ORIGINAL

The first production, in 1950, was hailed by one critic as "New York's own musical—as bright as a dime in a subway grating."



into his partners' office, and, holding back for a few more seconds the surge of joy that would have everyone in the company popping champagne corks within minutes, announced as calmly as he could, "Well, we've got it."

Faith Prince got the message at a pay phone on the corner of 75th Street and Broadway. Holding a bag of groceries, she called home to tell her fiancé she was having some packages delivered. "Your agent wants you to call," he told her, so she stuck in another quarter. "The role's been cast," her agent said. "Who got it?" she asked nervously. "Someone named Faith Prince." She started whooping at the top of her lungs. Everyone on the sidewalk looked at her like she was a lunatic, but she didn't care—she *wanted* that part.

Nathan Lane got the call the week he opened on Broadway in *On Borrowed Time* and in the film *Frankie and Johnny*. A gossip column had reported months earlier—long before he'd even auditioned—that he'd already been cast, and every time a news item about the show appeared, his name seemed to be linked to it. "The director's office kept calling to apologize and tell me it

was premature," he says. "But when I finally did read for the part and they finally did call to say I had it, I screamed for a minute or two, then said to myself, 'Hey, wait a minute, you can't fight public opinion.'"

Peter Gallagher also got the call long after reading about himself in the papers. "I kept hearing I was the guy," he says, "but that just made me nervous, because in the past that always meant I *wasn't* the guy." But when his agent finally called with the

good news, he could only say "Oh, my God" and reflect that he had just a few last-gasp days of freedom before the Spartan existence of rehearsals began. "I also remember the color of the phone and my mouth hanging open," he says, "but other than that, I went completely blank."

No one called Jerry Zaks. They were all waiting for *his* call. The project had been so closely associated with his name for years that most theater people erroneously assumed he'd been in on the deal from the first. "I can't remember a time when I didn't want to do it," says Zaks. "But I kept hedging. People's expectations were so high, I began to feel intimidated. I kept thinking, What they're really saying is 'Don't mess it up.' But finally I decided either do it or shut up about it, so I called Michael and said yes."

Michael David knew how Jerry Zaks felt—it even got to the point where he hated it when people excitedly congratulated him on landing the rights. "Just one thought kept going through my mind," he says. "*We can only screw it up.*"

M

ICHAEL DAVID DIDN'T SCREW IT UP; JERRY ZAKS didn't screw it up; the cast didn't screw it up; choreographer Christopher Chadman and set designer Tony Walton and costume designer William Ivey Long and lighting designer Paul Gallo didn't screw it up—*no one* screwed it up. And when, on the night of April 14, a press agent chased a New York Times truck for four blocks, managed to grab a copy of the next morning's issue, saw the picture on the front page over the caption MISS ADELAIDE AND NATHAN DETROIT RETURN, turned around and raced back down 45th Street toward the Martin

**THE
GREAT
NEW
YORK
SHOW**

Photographs by Photofest (4).

Beck Theater, dodging traffic, waving the paper over his head, screaming "We did it!," they all realized they hadn't just successfully staged a revival of *Guys and Dolls*, they'd given reverent rebirth to an icon of the American theater.

"The cherished Runyonland of memory is not altered," said the *Times*, "just felt and dreamt anew by intoxicated theater artists. No doubt another Broadway generation will one day find a different, equally exciting way to reimagine this classic. But in our lifetime? Don't bet on it." Bells were ringing at the other dailies, too. "My heart sings, my soul roars, and I feel tingly good all over," raved the *Post*. "This is a revival to treasure," said the *News* under the headline WE GOT THE SHOW RIGHT HERE. And from *Newsday*: "Everyone always says Broadway's a crap shoot, but this *Guys and Dolls* is as close as the theater gets today to a sure thing."

The show became such a sure thing, in fact, that *Phantom of the Opera* no longer holds the record for opening-day sales. By the time the box office at the Martin Beck Theater finally closed at 10:15 P.M. April 15, more than two hours later than usual, and phone orders were shut off at midnight, the take had reached \$396,709.50, breaking the *Phantom* record by more than \$35,000. By the end of the week, sales had topped the million-dollar mark. Adding these figures to a \$1.7-million advance sale makes the Dodgers feel a bit better about their \$5.5-million budget, and they are anticipating a run of perhaps five years.

In the days that followed the opening, it became clear that the revival of *Guys and Dolls* was not just a show but one of those pivotal events in the city's history around which coalesce facts and fancies, statistics and hopes, newly discerned trends and long-repressed aspirations—in short, a phenomenon. The show has radiantly renewed the love affair between New York and the Broadway that for decades was a symbol of the city's vitality and in the past several years has mirrored its "decline."

"We were made the foster parents of an icon," says David, recalling the problems in producing the revival. There was the steady stream of tough questions Jo Sullivan Loesser (Frank Loesser's widow) asked of potential producers, the difficulties of casting such iconographic roles, the trauma of replacing the leading lady of a \$5.5-million show two weeks into previews, the sudden wave of anxiety upon realizing, only ten days before the opening, that the show hadn't yet come together—no, *this wasn't a sure thing at all*. There were times when everyone involved would have been satisfied if the reviews had simply said "Can do, can do." What were the odds that the producers would roll the dice and have not only a megahit but in Faith Prince and Nathan Lane *two* "star is born" stories in a single show?

IN 1950, THE ROXY WAS STILL open, and Klein's, and Rogers Peet, and you could still find action at the Jamaica Raceway. On Broadway, *South Pacific*, *Call Me Madam*, and *Gentlemen Prefer Blondes* were playing to packed houses—at \$6.60 tops. In Times Square, you could still see, in

George Jean Nathan's words, "the cheesecake-eating, crap-shooting, bookie-haunting, sartorially inflammatory riffraff of the bedizened highway of Runyon's fancy."

On November 24, a new musical called *Guys and Dolls*, with music and lyrics by Frank Loesser and book by Abe Burrows (based on a story by Damon Runyon called "The Idyll of Miss Sarah Brown"), opened at the 46th Street Theater. And in the *Daily News*, John Chapman wrote, "Here is New York's own musical comedy—as bright as a dime in a subway grating, as smart as a sidewalk pigeon, as professional as Joe DiMaggio, as enchanting as the skyline, as new as the paper you're holding."

Frank Loesser's father was a classical-piano teacher who hated popular music, so some of the first music the young boy set to words was the clickety-clack of the elevated train that ran past their apartment windows. But in *Guys and Dolls*, Loesser, who had flunked out of City College and worked for a time as a newspaper reporter before turning to music, recalled the classical forms his father so loved. He brought Bach to Broadway in "Fugue for Tinhorns" ("I've got the horse right here, his name is Paul Revere"), and Handel to his mock-solemn hymn-cantata "The Oldest Established Permanent Floating Crap Game in New York." The city's paradoxical vision of itself—innocent and cosmopolitan, courtly and corrupt, naïve and cynical—



Brando and Jean Simmons.

THE MOVIE

The film version was sluggishy directed and glamorously but crassly cast by Sam Goldwyn.



(Left to right) Dan Dayton, Stubby Kaye, Johnny Silver.

THE GREAT NEW YORK SHOW

found renewed energy in Loesser's gorgeous score and Burrows's vivid book.

Abe Burrows was the eleventh writer to tackle the project. A radio and TV writer with no previous musical-comedy experience, Burrows almost instantly solved the problems with the book. Working fabulous characters from several stories by Runyon, "the Boswell of Broadway," into a plot line as old as Shakespeare, he created double

love stories, one sentimental (between a high-rolling gambler and a sergeant from a sort of Salvation Army), the other comic (between a high-minded lowlife and the nightclub floozy to whom he's been "engaged" for fourteen years). Since Burrows was a Times Square denizen himself, he gave the show a bustling pace and sidewalk wit that brought Runyon's 42nd Street knights and adenoidal chorines to life in a kind of urban idyll.

Just one example of Burrows's snappy sophistication: Miss Adelaide had originally caught her famous cold from stripping in her nightclub act, but he decided her ailment should be the psychosomatic symptom of Nathan Detroit's resistance to marriage—and a solid number was transformed into a showstopping classic, "Adelaide's Lament."

Guys and Dolls ran for 1,200 performances and won a ton of Tonys—musical, score, libretto, Robert Alda for actor, George S. Kaufman for director, Michael Kidd for choreography. (Trivia question: Which actress from the original production won a Tony? No, not Vivian Blaine, making her Broadway debut as Miss Adelaide, but Isabel Bigley, for her performance as Sarah Brown.) The show would have won a Pulitzer, too, but the Columbia trustees, alarmed by Burrows's recent run-in with the House Committee on Un-American Activities, refused to ratify

the drama committee's nomination. Another intriguing fact about the original is that Sam Levene, who played Nathan, couldn't sing a lick and said so. Burrows refused to believe this until Levene started to sing to the writer in the middle of a crowded midtown restaurant. Burrows, after a stunned pause, grimly agreed with Levene.

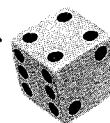
SOLD TO THE MOVIES FOR A THEN-RECORD \$1 MILLION, the musical was sluggishly directed by Joseph Mankiewicz and glamorously but crassly cast by Sam Goldwyn. Stubby Kaye, Dan Dayton, and Johnny Silvers got the film off to a rousing start with their tinhorn trio, but Jean Simmons quickly brought the show to a halt with her conventional good-girl performance as Sarah. Frank Sinatra, who might have made a perfect Sky Masterson, made a perfunctory Nathan Detroit. As for Marlon Brando, for whom Loesser wrote the relatively undemanding "Your Eyes Are the Eyes of a Woman in Love"—well, Loesser actually liked his singing but found his *acting* lackadaisical and couldn't bring himself to sit through the entire movie, especially when he learned that Goldwyn had scrapped several of his songs. Burrows fared just as badly—as Orson Welles told him after an early screening, "Abe, they've dropped a turd on every one of your lines."

Loesser was pained by the experience of the movie, and because of that, Jo Loesser—who met and married Frank when she starred in *The Most Happy Fella*—has kept a tight rein on the rights. She has shrewdly allowed the numberless high-school and amateur productions that have kept the show a legend in people's memories but has carefully monitored the commercial productions that maintain its mythic Broadway reputation.

"We considered several producers on and off over the

THE CREATORS

Frank Loesser's score brought Bach to Broadway, and Abe Burrows's writing provided a bustling pace laced with sidewalk wit.



Photographs by Photofest (2)

years, all well respected," says Jo Loesser—"we" being herself; Harold Orenstein, the lawyer for the Loesser estate; Burrows's widow, Karen; and Biff Liff, who manages the Burrows trust. "The main thing we wanted," she continues, "is that it be played the way it was written. I mean, even down to that line about two pairs of pants—no man buys two pairs of pants with a suit these days, but as far as I'm concerned, that's what was in the script, and that's the way it was going to be done."

In *Crazy for You*, the "new" Gershwin hit, George-and-Ira standards have been loaded in from a half-dozen other shows. "That's exactly what I didn't want," says Jo Loesser with some heat. She recalled that a producer wanted to revive one of her husband's earlier shows, *Where's Charley*, and asked for "more songs." "More songs?" says Jo Loesser. "Why did he want to do it if he didn't like the way it was? So the things I was looking for with *Guys and Dolls* had everything to do with not making arbitrary changes. I was more concerned with the right director than the right star."

If Jo Loesser was as far as possible from a "Just send me the check" guardian of her husband's legacy, Michael David and his Dodger colleagues were ready to write out whatever checks it took to do the show properly. "We do our damndest to produce things with some sense of continuity," David says of the Dodgers. Starting out Off Broadway at the Chelsea Theater Center in the early seventies, David's producing background includes Allen Ginsberg's *Kadish* and Jean Genet's *The Screens*, not exactly Harry the Horse country. But after such shows as *Candide*, *Big River*, and *Secret Garden*, they felt "we'd paid a high enough tuition to say we'd learned how to do a big musical."

"When we learned that the rights for *Guys and Dolls* were going to be made available," says David, "we got in line. Producing is a lot like fishing—you set out a number of lines and rush to the one that gets a bite." David met several times with Jo Loesser at her apartment on the Upper East Side, and with other rights holders at the Russian Tea Room, at the Music Theater International, at the Dodger office. "The meetings were comfortable, I'd even say collegial," he recalls, and while they weren't exactly grillings, "everybody asked about everything—who'd direct, who'd be in the cast, what we planned for the road, how many violins we'd have in the pit."

David and his colleagues had their own ground rules. They wanted an ensemble cast rather than a show driven by a few stars. "Remember that rumor that Tom Selleck wanted to play Sky Masterson?" he asks with a rueful grin. They didn't want to do a cutting-corners production but the best one they could manage, and they didn't want to fall back on a road show to recoup any losses. (A road show is in the works; it will visit some 35 cities beginning in September.) "In a sense, it was financial lunacy," David says. "It's almost a law around this office not to use the word 'revival.' No revival has ever played over two years, most under one year. And with the budget we were proposing, well, we were flying in the face of reason."

JO LOESSER WAS IMPRESSED. "BUT THEN, I WAS IMPRESSED by almost all the proposals," she says. "In fact, Michael and his group came in fairly near the end, and we almost gave it to another person." For all of David's careful presentations, her decision finally came down to something that had never even crossed his mind. "I remembered seeing him at meetings of the Tony-administration committee," she says. "I watch people very carefully at those meetings. I liked him. I liked the things he stood for. And I guess what I *really* liked," she says with a laugh, "is that he always voted for the same things I voted for."

"The more I hoped we'd get it, the more the *Guys and Dolls* virus or narcotic or whatever it is began to take over my life," says David. "And then the minute we got it, I almost felt trapped. What I mean by that," he explains, "is that when you've made a deal like this, when you're given the guardianship of one of the most singular works in the musical-theater library—well, you can't be sort of honorable. It's a privilege, sure, but it's also an enormous responsibility—a responsibility to do it as fresh and yet as respectful as possible."

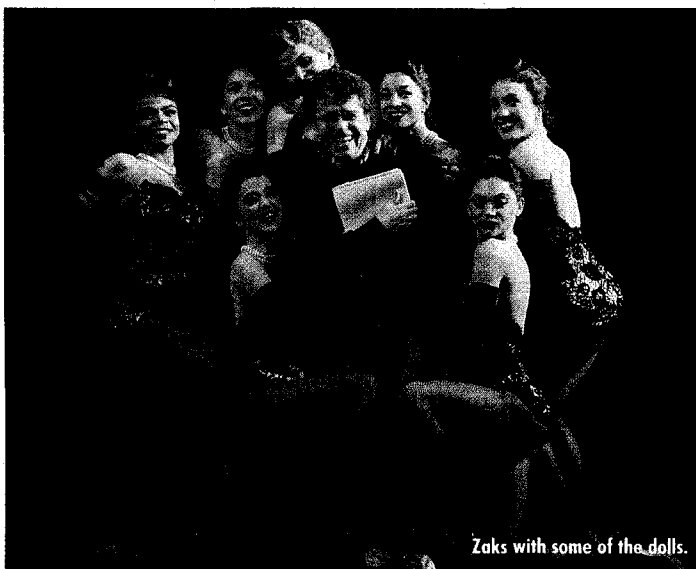
"Fresh and respectful"—that's the responsibility that was handed over to Jerry Zaks when he was signed on as director. Zaks had to find the delicate poise between vivid restaging and slavish reenactment. "Well," Zaks says with his usual brisk ebullience, "no one ever came to me if they wanted Shakespeare on roller skates, and yet the one thing I never want to be accused of is predictability."

Zaks is the most audience-oriented director in the business, but when he began work on *Guys and Dolls*, he first had to please an audience of one—Jo Loesser, who wasn't about to fade away just because the contracts had been signed.

Though easygoing and affable, Zaks does have a few rigid rules—no outsiders in rehearsals and no comments on the actors' work from anyone but him. "Even a compliment can be destructive," he says, "if it makes an actor self-conscious." But after sitting through the first run-through and after seeing several early previews from the last row, Jo Loesser had plenty of comments, written out in copious notes.

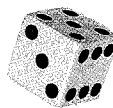
One thing in particular annoyed her—in the scene in which Sky Masterson bets Nathan Detroit he can't tell what color tie he's wearing, Nathan wasn't wearing a blue tie, as in the original, but a polka-dotted tie, as in the movie. Jo Loesser made it pointedly plain she wanted that blue tie back. "And she was right," admits Zaks. "Polka-dot was trying too hard to be funny."

Zaks listened respectfully to all Jo Loesser's suggestions—this wasn't Eugene O'Neill's widow, Carlotta, embalming her husband's work; this was a woman as passionately committed to precision as he was. "They got it right back in 1950," he says, "so I'd be awfully stupid not to be guided by that." David agrees: "The more we worked on it, the more amazed we were by the thought the creators obviously put into it. Almost every time we considered even the smallest changes, we discovered they wouldn't work as



THE DIRECTOR

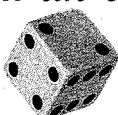
Success wasn't certain. At one point, director Jerry Zaks thought the show might bomb.



Faith Prince.

Peter Gallagher and
Josie de Guzman.

THE CAST

The producers had some firm ground rules. They wanted an ensemble cast rather than a show driven by a few stars. 

well as what was there—they'd already figured that out."

Still, Zaks has tinkered with the text. In the original, for instance, Nicely-Nicely comes in with a bag of groceries in Act One, Scene Seven, and Zaks spent *hours* trying to make the moment funny. He finally realized that it was easy for the tubby Stubby Kaye of the original to get a quick laugh, and that since they'd cast a thinnish actor, it was no longer funny. Out went the scene. You're right, said Jo Loesser. Out.

"Maybe your watch is fast," says one of the Salvation Army-type soldiers to the general as it seems the sinners aren't going to show up after all. "That line never got a single laugh in previews," says Zaks. "I became *obsessed* with finding out why. Finally I found the answer—a couple of the soldiers laugh uproariously at the line and the general whirls on them, and *that's* when the audience laughs. It's just the tiniest thing, of course, but this material doesn't have any weaknesses—if something doesn't work, it's our fault, not the creators."

Zaks experienced an epiphany of sorts a couple of years ago, when he was looking through a book of Tony Walton illustrations. "*Guys and Dolls* was already firmly lodged in the back of my mind," he recalls, "but when I saw what Tony could do with a brush—I already knew what he could do with a set—I had this sudden sense of the *look* that would work, the kind of quick-dissolving *unity* he could bring. And from that moment on, the show wasn't just a fantasy, it was alive. And when I told Tony, he went crazy. All he could talk about for hours was bold colors." The sets by Walton are a Valentine to Jo Mielziner's originals; Long's costumes, a shriek of Technicolor; and Gallo's lighting, a brash blaze—honoring the creators not by imitating their work but by saluting it.

Zaks interviewed several choreographers before signing Christopher Chadman. "I asked them to do presentations at the Broadway Dance Center showing me their version of Runyonland," he recalls. "And Chris had exactly the style I wanted—energetic, sexy, and with a strong sense of storytelling."

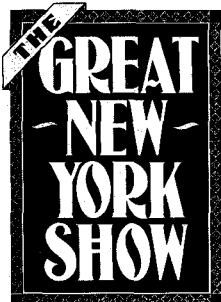
But the success of the show was hardly preordained. Up until ten days before opening night, in fact, Zaks was afraid they might be rolling snake eyes. "The difference between clicking and not clicking is often infinitesimal, and too much wasn't clicking," he recalls.

THEY'D ALREADY GONE THROUGH A TRAUMATIC CAST change, replacing Carolyn Mignini with her understudy, Josie de Guzman, when it became apparent during early previews that the chemistry between Sky and Sarah was fizzling. They realized that the tempo was way off on several numbers—the legendary Pat Rooney Sr. number "More I Cannot Wish You," for instance, had to be slower, but the preceding number had to go *faster*. And the opening ballet between the overture and "Runyonland" wasn't working; it was out, it was back in, it was out again. Finally Chadman fixed it days before opening night. It's now a mere 90-second scene instead of the original seven minutes, but an enchanted 90 seconds, a bridge that allows the audience to cross over into "Runyonland."

But worst of all, the actors were uncomfortable in their costumes, stiff on the set, stunned by the lighting. "No one was *bold* enough yet," says Zaks, still sweating at the memory. (This was especially true of Peter Gallagher, say those who saw early previews.) "No one was matching the energy of the design; no one was stepping forward and taking charge. Then," says Zaks, "at the last moment they *all* did." And from the moment Benny Southstreet (J. K. Simmons), Nicely-Nicely Johnson (Walter Bobbie), and Rusty Charlie (Tim Shew) open the show with the "Fugue for Tinhorns," orchestrated and sung, as is all the music, with a kind of luminous brassiness, the audience ecstatically inhabits Runyon's Times Square dreamscape.

Meticulous tinkering is only a small part of Zaks's genius—as theatergoers well remember from such shows as *Anything Goes*, *Lend Me a Tenor*, and *Six Degrees of Separation*. Comic precision, narrative conviction, ensemble performance—those are the signatures of the Zaks style.

"Jerry pulled a lot out of me I didn't know was there," says



Photographs by Martha Swope (3).

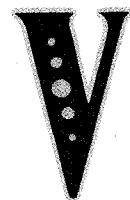
Prince. "He's the greatest director I've ever had at breaking down comedy and finding out why things work or don't work. He gives tons of notes. Everything's under a microscope. He's so *precise*. So *specific*." Those are the words most people who have worked for Zaks invariably use. "I'm very intuitive myself," says Prince, "so after he makes the smallest change, I go backward for about three performances—but then I go further."

"Just one small example. In the carnation scene, where I say how I've been engaged for fourteen years and at last we're getting married and the next line is 'Time certainly does fly.' People were laughing, but not very much, until Jerry had me speed up the first sentence and slow down the second one."

That little Marilyn Monroe squeak in her voice? Prince brought that to the role herself, "but Jerry monitors it very carefully to make sure I don't overdo it." She also sings in two slightly different voices, she says, one for Adelaide the nightclub floozy, the other for Adelaide the character, "a very cutesy Kewpie doll at the Hot Box, a very strong woman in her personal life. Linda Winer in *Newsday* was the only critic who wrote about that. She said I go for 'a cross between Betty Boop and a dainty lady trucker,' and that really nailed what I'm trying to do."

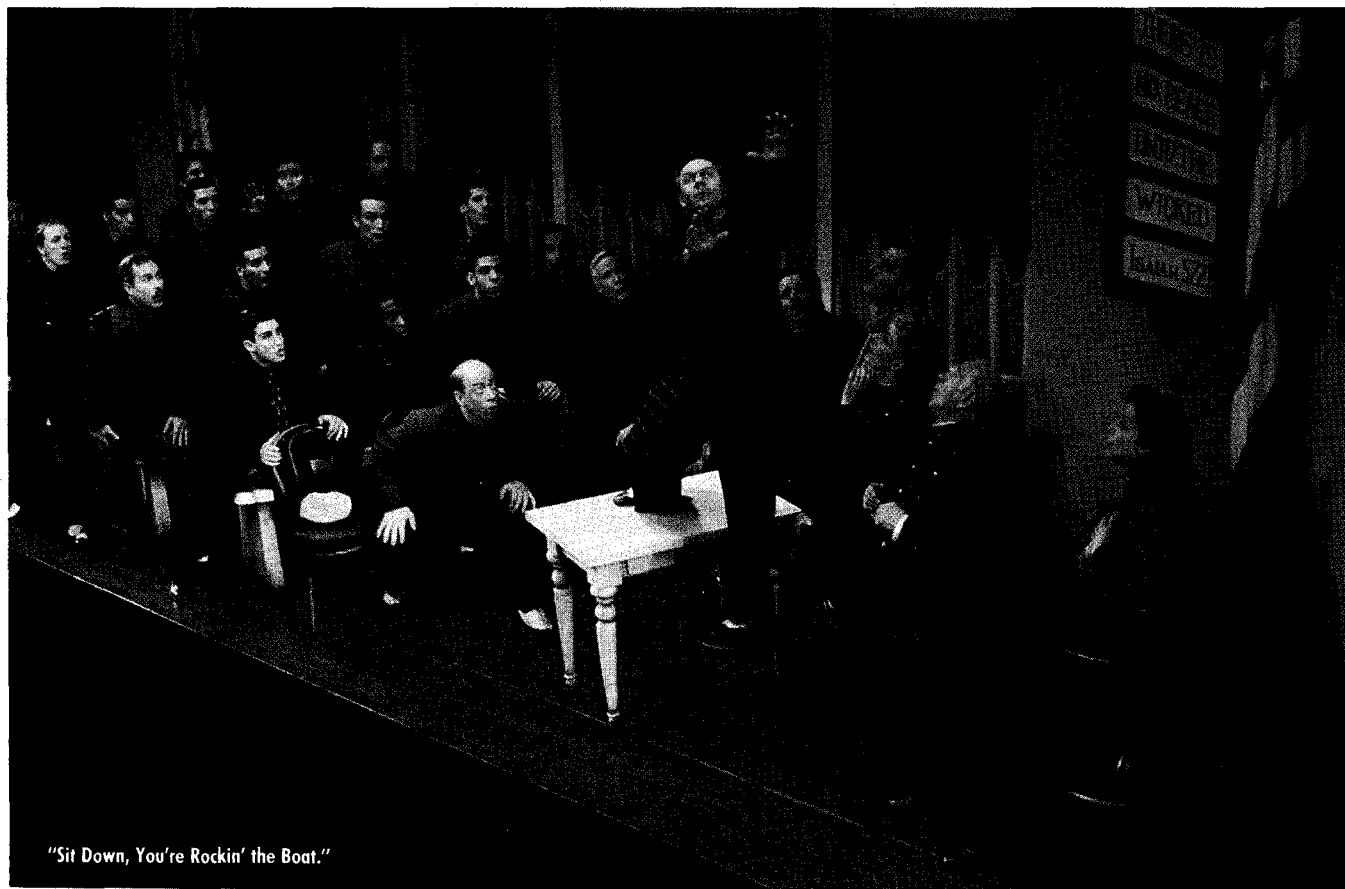
Prince tries to avoid the two-dimensional in other areas as well. "One of the reasons for the huge success of this show is that it's not about a chandelier or a helicopter, it goes back to the human part of theater. Adelaide isn't just a doll letting things happen to her, she's a complicated and centered character with a lot at stake. She and Nathan have a terrific sex life—it's not even referred to, but it's there. And yet she's also very proper, very respectable in her way. She's had a good

upbringing, and for a woman to be unmarried at that time—well, she's finally had it with Nathan; it all avalanches on her at once; those 48 hours are the most crucial time in her life. We're playing the comedy of all this, obviously, but what really makes it work is that the comedy comes out of the *drama*. And Adelaide wins! We've made this journey with her and she wins!"



VIVIAN BLAINE. THE NAME KEEPS COMING UP WHEN PEOPLE talk about Prince's performance. As one theatergoer puts it, "This is the year Vivian Blaine finally wins her Tony." "It's funny," says Prince, "the way people keep saying I've got her down when I hardly knew who she is. My family gave me the movie for Christmas, but I barely watched it, and some of her songs are cut anyway." And that voice with the Blaine-like accent? "I'm from Virginia. I don't know where I got this accent, but it probably has more to do with my sister-in-law than it does with Vivian Blaine," says Prince.

If Faith Prince seems to have emerged from nowhere, Nathan Lane has been a familiar and favorite face to New York theatergoers for close to a decade, especially in his endearingly grouchy and hysterical performances in *The Lisbon Traviata* and *Lips Together, Teeth Apart*. At 21, and then called Joe Lane, he first played Nathan Detroit at Cedar Grove's Meadowbrook Dinner Theater in New Jersey—"The all-children's version of *Guys and Dolls*," Lane says wryly. But it seems there was another "Joe Lane" in Equity, so the young actor had to make a quick decision. Off the top of his head, he chose the name of the character he was playing: Joe Lane became Nathan Lane. "My family still



THE IMPACT

The show has radiantly renewed the New York—Broadway love affair that used to be a symbol of the city's vitality.



MAY 4, 1992 NEW YORK 35

GUYS AND DOLLARS

A Backstage Look at the Bucks Behind a Broadway Hit



GERALDO RIVERA WROTE OUT A check for \$55,000, assuming he'd lose it all. At least, Rivera says, "it's more fun than Atlantic City." Morgan Stanley's Fred Whittemore put up a hefty chunk, too: "We're back to a 'buy American' campaign. The British musicals have fared well, but now there's a timeliness to doing *Guys and Dolls*." Denice DeQuinzio, a Manhattan bond trader who'd been in her high school's production of *Guys and Dolls*, handed over \$5,000, because "I have a special place in my heart for this show."

While the usual big spenders of the theater world did their part—Mort Swinsky kicked in more than \$500,000, and Roger Berlind assured the production of \$1.1-million—a number of people who seldom gamble on Broadway (first-time investors, in some cases) were eager to help finance *Guys and Dolls*, considered by many to be the quintessential New York musical.

In 1978, it cost \$400,000 to start up *Eubie*, and in 1985, *Big River* cost \$2.5-million. Last year's *Secret Garden* required a whopping \$6.2 million. "For a revival, *Guys and Dolls*'s initial costs were high," says Sherman Warner, a partner in Dodger Productions, the principal producer, "but we knew from the beginning that we'd do it like a new show."

That meant sparing no expense—paying \$700,000 for costumes, \$875,000 for sets. Though the stars' salaries sound modest by Hollywood standards—they agreed to accept humble paychecks to get the show going—the total salary budget for the 300-person company for the seven-week rehearsal period ran some \$625,000. The ten weeks it took to move the sets into the theater and assemble them cost \$800,000. Factor in a \$1-million reserve fund—"to counteract or take advantage of your reviews with advertising," as Warner puts it—and the to-

tal came to more than \$5 million.

Sixteen months ago, the Dodger group—Ed Strong, Michael David, and Warner are the general managers of the company, which is responsible for shows like *Into the Woods*, *Prelude to a Kiss*, and *The Secret Garden*—had just acquired the rights to *Guys and Dolls* and lined up Jerry Zaks as director. They needed money. They approached a Chicago businessman who'd always wanted to invest in a production of *Guys and Dolls*, a move worth some \$250,000. Another quarter of a million dollars came from the Playhouse Square Center in Cleveland, then well over half a million from the John F. Kennedy Center for the Performing

Arts in Washington, D.C. Soon, the Dodger group lined up Berlind, but even with his \$1.1 million and additional money from Dodger Productions itself, the total reached only about \$2.5 million, half of what was needed. That's when the curtain came up on John Hart.

Throughout his thirteen-year career, Hart, 40, had been involved in producing a string of Broadway and Off Broadway plays that had barely broken even or had flopped outright. In 1980, his *Onward Victoria* lost \$1 million, closing the night it opened—thanks in large part to an unusually vicious New York Times review from Frank Rich. Hart was so fed up with the high risks of producing expensive Broadway shows that he'd started devel-

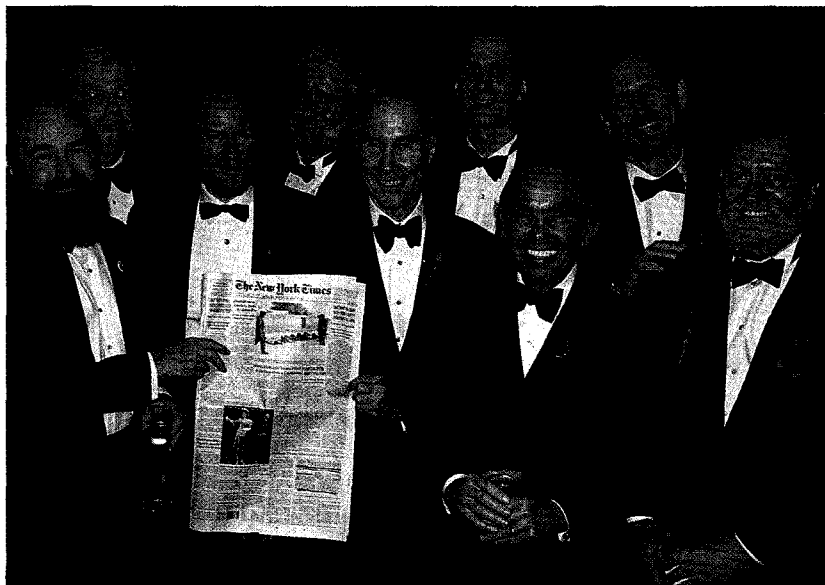
oping movie projects at Paramount Pictures.

After lunch with Strong and David, Hart remembers, "I couldn't say no." He went to work at once, raising \$220,000 here, \$550,000 there, \$110,000 from a New York artist and heiress, \$220,000 from a wealthy art dealer, even \$10,000 from his sister, Hannah Hart Jones. "People just assume that if you invest in the theater, you're going to lose money," Hart says. "But because I was raising money for *Guys and Dolls*, it was easier." Within four months, he'd amassed \$1.6 million, far and away the largest chunk of the show's start-up budget. Jujamcyn Theaters and a Japanese TV network put the total over \$5.25 million, just enough to finance the show.

NO ONE INVOLVED WITH *Guys and Dolls* thought it would be such a singular hit, though advance sales were good and preview performances were encouraging. But the way things are going now, one investor says, royalty checks may start appearing in his mailbox as early as June. "It will be like manna from Heaven," another says. Indeed, some key investors stand to make millions.

While producers and backers bask in the glow of their unqualified success, those who didn't get involved are kicking themselves. Boston businessman Darcy Carroll flew down to watch a run-through, left after the first act, and went dancing at the Roxy. John Hart has less-than-fond memories of one man, in particular, whom he'd like "to place in stocks facing the line of ticket buyers at the Martin Beck." After watching a dress rehearsal, the man bolted across the theater lobby to Hart. He wanted him to know there was no way he'd put up money for his "dreadful" show. The thing could bomb for all he cared. "Hart," said the brusque man, closing in for the kill, "it looks to me like you've got a flop on your hands."

PAUL ALEXANDER



They're in the money: The producers of *Guys and Dolls*.

Throughout his thirteen-year career, Hart, 40, had been involved in producing a string of Broadway and Off Broadway plays that had barely broken even or had flopped outright. In 1980, his *Onward Victoria* lost \$1 million, closing the night it opened—thanks in large part to an unusually vicious New York Times review from Frank Rich. Hart was so fed up with the high risks of producing expensive Broadway shows that he'd started devel-

oping movie projects at Paramount Pictures.

calls me Joe," he says, "but when my mother's mad at me, she'll call me Nathan in quotation marks."

Lane talks about laughter as a matter of "grave concern." "One of the primary rules of comedy is that the stakes are high. You have to immerse yourself in the character as completely as if you were in *Peer Gynt* or *Long Day's Journey*. Sure, somewhere in your head you're aware of the technical side, too—and Jerry's the captain of a very tight ship that way—but all the while you're mining a scene for laughs you've got to base it on real truths.

"I think of Nathan as a small-businessman," Lane says. "He ekes out a living, but he can never get ahead of himself. He's aware that what he does for a living is illegal, but he feels he's providing a service to the community. It's a rough crowd, but he's a decent person—it's just that he has this crisis to deal with, finding a place for his crap game."

But the key to his characterization, Lane feels, is "how deeply Nathan cares for Adelaide. By today's standards, I suppose you'd have to say they have a very successful relationship. When she finally stands up to him, he realizes he can't live without her. And when she accuses him of not loving her, he gets mad—not funny mad but *really* mad. It's absolutely crucial that I show the depth of his love—otherwise it's just jokes." "Comedy?" Lane asks with a rhetorical flourish. "It's not about getting laughs, it's about telling the story."

Josie de Guzman's story has a Runyonesque twist of its own—fired as a supporting actress in the season's biggest flop, *Nick and Nora*, she became a leading lady when another actress was fired from the season's biggest hit. "I went through a lot of difficult emotions," she says, "but many great actors have been fired in this business. I was in good company in both cases."

Her take on Sarah Brown? Like Prince she stresses strength, and like Lane she stresses love. "To me, the key moment in establishing her character is when she first meets Sky. It's important that though she's flustered she knows his number and stands up to him as his equal. She has strong convictions, she believes in the Mission and in saving souls, and unless I bring out that side of her, his conversion at the end doesn't make any sense."

Peter Gallagher and his wife danced to "I'll Know" at their wedding, but he hardly knew the show itself until after he was cast. The movie? "I looked at parts of it," he says, adding with wry self-deprecation, "I didn't see much benefit in comparing myself to Marlon." But Zaks had him in mind virtually from the beginning. "Peter has that combination of macho and sensitivity that's just right for the part," he says.

In the Sky-Sarah plot line, says Gallagher, an important transformation occurs: "A guy and a doll save their souls." In Gallagher's view, Sky isn't just a guy who looks smooth tilting his fedora, "he's a gambler who loves the long shot." In fact, he's even a kind of modern-day Orpheus, descending into the sewer to bet his life and find redemption.



THE HOPE

It's only a show—but perhaps the transfixed audiences feel they're hearing the faint first note of the overture to a rebirth of their city.



THERE'S SOMETHING INEFFABLE ABOUT THE WAY THE SUCCESS of *Guys and Dolls* has captivated the city's imagination, something far beyond the arrival of one more don't-miss show. Most members of the company—still a bit dazed from their raves—attribute the *Guys and Dolls* phenomenon to nostalgia for a time when criminals were colorful and the sex wars ended at the altar, or to the desire of audiences to feel good during bad times, or to the recapture of Broadway from the special-effects spectacles of the Brits, or just to the fact that it's a damned good show.

These are all part of it, of course, as are a number of other trends and events—the angry cynicism about electoral politics, the sense of paralysis about the city's vanishing amenities, the ill-concealed West-of-the-Hudson contempt for our "helluva town," and even the John Gotti trial, its audiotapes sometimes sounding as if they'd been written by a latter-day Runyon.

There's no Nicely-Nicely Johnson hanging out in Times Square these days, no Harry the Horse, no Angie the Ox. There's no cop on the beat tipping his hat as you take a 4 A.M. stroll past the drug-dealers and transvestite hookers and pause to window-shop for porno sleaze. Runyon was born in Kansas, after all, and his Times Square was a fantasy even in 1950.

But for better or worse, New York's vision of itself has always been linked to its vision of Broadway. Raucous, romantic, feisty, gallant, cutthroat, and softhearted, "people with bumps," as producer Cy Feuer instructed the casting director of the original *Guys and Dolls*. "Fine, upstanding, dishonest people," as Jimmy Breslin wrote of Runyon's New Yorkers—for all his sentimental distortions, that kid from Kansas sure nailed us.

No fanfare—it's only a show—but in this "musical fable of Broadway," as *Guys and Dolls* is subtitled, the denizens of "the devil's own city" find a kind of redemption, and perhaps the transfixed theatergoers at the Martin Beck feel they're hearing the faint first note of the overture to their own hopes that their sinful city can find a kind of rebirth.

PETER PAN

EDITOR PETER BART IS THE NEW SPICE OF *VARIETY*

By JEANIE KASINDORF

IT WAS MY SECOND OR THIRD week here, and this story came in about the Frank Rich-David Hare feud over Rich's review of Hare's play *The Secret Rapture*. I called in our then-theater critic, Dick Hummler, and I said, 'This is a great story. We're going to put it on page one.' Poor Hummler. I used to torture him. I didn't know he had a bad heart, and of course he died about six months after I came here."

Peter Bart is seated in his New York office at weekly *Variety* talking about his first month as editor of the famous old Hollywood trade paper. As he says "poor Hummler," his mouth turns up into a devilish little smile that suddenly makes me

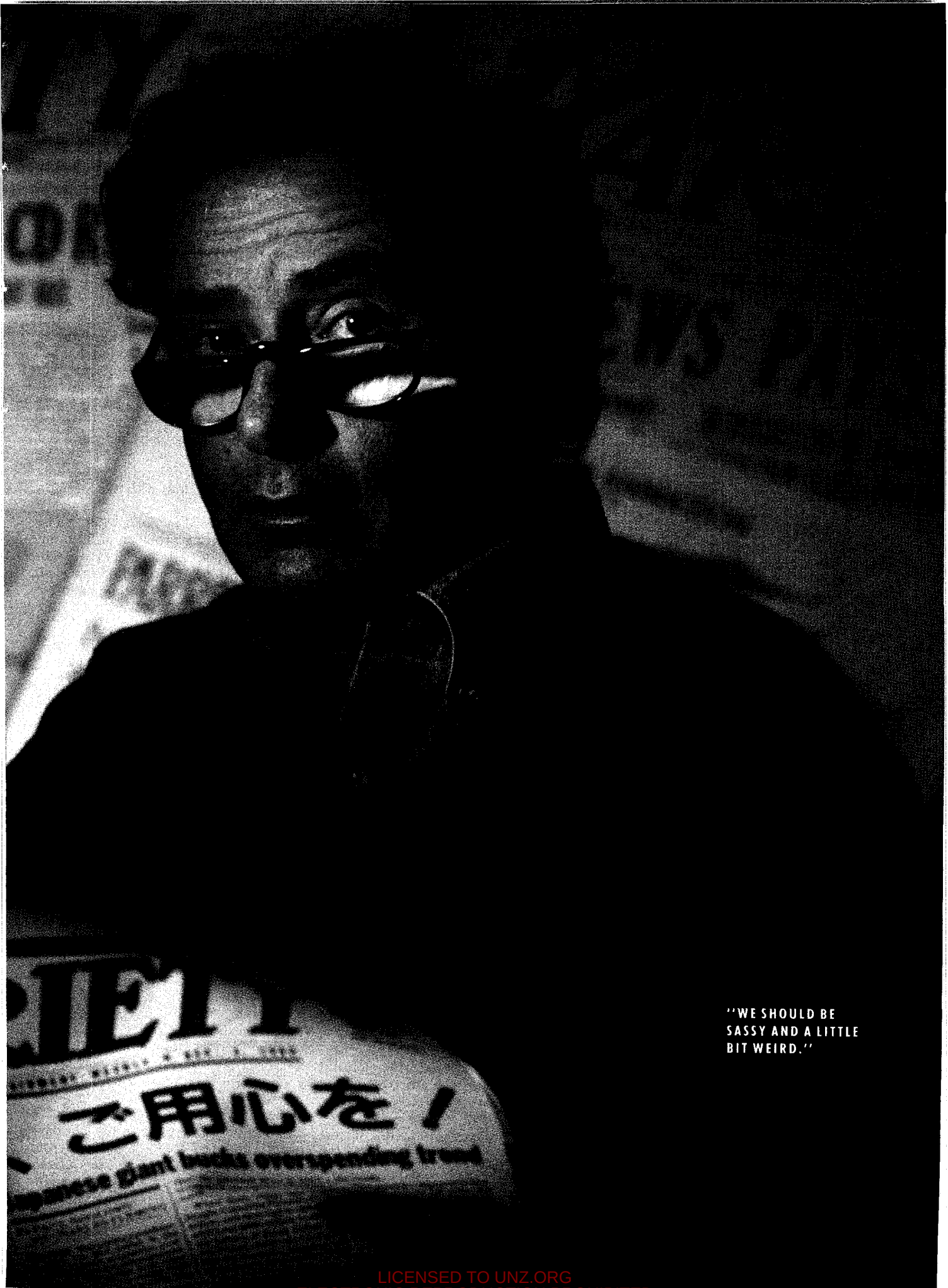
feel as if I am in a Chicago city room in the twenties instead of the high-tech nineties newsroom he installed when he arrived.

"Hummler began to palpitate," Bart says. "He said, 'This is something for the theater column.' He said, 'You're going to step on Frank Rich's toes?' I said, 'You bet I am.' I brought in George Russell, this little Australian kid working in the back who's a great headline writer. And we came up with RUFFLED HARE AIRS RICH BITCH. That was our banner headline. Well, first Syd Silverman, who was still the publisher, came in. He said, 'You can't use *bitch* on page one.' I said, 'It doesn't mean that kind of bitch.' Then Roger Watkins, the former editor, who was still here, came in. He said, 'This isn't

Dot Pictures

PHOTOGRAPH BY DANUTA OTFINOWSKI

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"WE SHOULD BE
SASSY AND A LITTLE
BIT WEIRD."

a page-one story.' I said, 'Guys, I'm here now; you're not here.'" Bart raises his hand and waves his fingers. "I said, 'Byyyee.' And that was the beginning. Everyone got the word that things were going to change dramatically."

PETER BART SPENT the first fourteen years of his professional life as a newspaper correspondent for the *Wall Street Journal*, the *Chicago Sun-Times*, and the *New York Times*. In 1963, the *New York Times* moved him to Los Angeles, where he became a buddy of producer Robert Evans's. In 1967, Evans asked Bart to become his creative assistant at Paramount Pictures. He spent the next 22 years of his life in Hollywood, overseeing the production of an impressive string of artistic and commercial hits.

In October 1989, in a move that startled almost everyone who knew him, Bart decided to return to journalism. He was 57 years old. He accepted an offer from Cahners Publishing, the new owner of *Variety*, to become the editor of the New York-based trade paper, and he and his

of Manhattan. His parents, who both taught in the city school system, sent him to Friends Seminary. He went to Swarthmore College, where he succeeded Victor Navasky as editor of the college paper. "From the start, I found that journalism enormously appealed to me," he says. "I loved the feedback. It's like acting, to a degree. When you fall in love with journalism, you learn which buttons to press to elicit a response."

After a year at the London School of Economics, Bart spent three years at the *Wall Street Journal* and a year at the *Chicago Sun-Times*. Then he was offered a job at the *New York Times*. After about six years in New York, he joined the paper's Los Angeles bureau and was soon introduced to Bob Evans, a young actor who was trying to become a Hollywood producer. The two men, who both spent brief periods of their lives in London, still sound uncannily alike. Each speaks with a nasal New York accent overlaid with a thin veneer of British upper crust.

"We were pals," Bart says. "He was a great kid. He desperately wanted to be important. And he was always so ingenuous—there was something so sincere about him that he would always be the victim of practical jokes. So I wrote a kind

man of Gulf & Western, which owned Paramount] just sort of made up his mind one day to make a lot of pictures. And guess what the infrastructure was. Me and Bob. I soon became vice-president for production, and Bob was executive vice-president. The first couple of years were weird, with pictures like *Paint Your Wagon*. It was incredible, the cost. In today's dollars, it would cost \$80- to \$90 million. It was one of the most ridiculous pictures. After a bumpy start, we suddenly started to have a hot streak. It was *Love Story*, *The Godfather*, *Rosemary's Baby*, *Goodbye Columbus*, *Harold and Maude*. And *Chinatown*. We managed to hit with everything. It was amazing. During that period, Bob started having problems. He would come to the office less and less often. He and Ali [MacGraw] broke up."

"For which he blamed you," I say, referring to the fact that Bart had suggested that Evans cast his wife opposite Steve McQueen in *The Getaway*; he did so, only to have her fall in love with McQueen on the set.

"Yes, he blamed me for a while. So he and I were having problems a little bit. And then [studio president Frank] Yablans was obviously going to be replaced, and [Barry] Diller was warming up in the wings, and the place just got a little nasty."

Bart left Paramount to head a production company set up by Max Palevsky, a Los Angeles financier and Democratic fund-raiser. They made *Islands in the Stream* and *Fun With Dick and Jane*. When he left that job, he collaborated on a novel called *Destinies*, about a Cuban-American family caught up in the Bay of Pigs crisis. It was bought by Lorimar, which, shortly thereafter, offered him the job of president of its film

company. During his year and a half there, the studio made *Being There* and the 1981 remake of *The Postman Always Rings Twice*. He left Lorimar and wrote another novel, about the Mormons, called *Thy Kingdom Come*.

"When I came back [to the film business], I made a mistake," Bart says. "I took the job as senior vice-president for production at MGM/UA under Frank Yablans. I shouldn't have done it. I had a residual fondness for Yablans. I thought he was such fun when he was going good. When it became clear that things were turning sour, something clicked in my mind, and I suddenly realized there was an interesting book in the last days of MGM." Bart left MGM/UA and wrote the well-received *Fade Out: The Calamitous Final Days of MGM*, about the studio's decline during the twenty-year reign of financier Kirk Kerkorian.

PETER PAN

BART BLUE-PENCILS STAFF

He began by firing 21 people. "It was what they euphemistically call a housecleaning," he says with a devilish smile.

wife, Blackie, moved to Manhattan. A year and a half after that, he took over the Los Angeles-based *Daily Variety* as well. He has attacked the job with the energy and enthusiasm of someone twenty years younger, transforming the papers into smarter, sassier, sharper versions of their former selves and turning what could have been a dead-end game into a resounding success.

Bart is still very much a man of both worlds. His eyes look like those of Griffin Mill, the high-stakes Hollywood-studio executive in Robert Altman's new film, *The Player*. They feverishly make a thousand observations a second, never revealing any of them. But his voice sounds like that of a smart-ass young New York reporter. He reveals more than Griffin Mill ever would, because he can't resist the opportunity to tell a good story.

He was raised on the Upper West Side

of humorous story for the Sunday 'Arts & Leisure' section about Bob, even though he was a friend. It wasn't exactly a loving story. It twitted Bob a bit for being so gullible.

"Bob called me one day and said, 'I'm going to England to be the head of foreign production for Paramount.' I said, 'You're joking.' He said, 'No, I'm not joking.' He said, 'This is absolutely bizarre. I don't know anything at all about foreign production.' So he goes to England. He started sending me these notes: 'Please could you read such and such a book. Call me collect if you think it's interesting.' So we started this sort of bizarre relationship, and after about six to nine months, he was switched back to Los Angeles as, of all things, head of production. That was 1967. And he asked me to join him as his assistant.

"Charlie Bluhdorn [the former chair-



WITH BOB EVANS AT HIS PARAMOUNT OFFICE IN HOLLYWOOD, 1969.

IN EARLY 1989, A HEADHUNTER called Bart about the job at *Variety*. "I told them, 'If you want me to take this thing on, I have to have a free hand. I'm really going to change it, and I think that inside of two years, I can create a paper that is going to surprise you.' And happily, in two years I have."

Bart began by firing 21 people. "We replaced about three fourths of the staff in about two months," he says with that same devilish smile. "It was what they euphemistically call a housecleaning."

"You've got a gleeful, evil little smile," I say.

"No," he says, indicating he didn't mean to gloat. "It was an unhappy period in the sense that a few of them were sort of antagonistic people who would fight you to death. Some of them were really very sweet-natured people."

One of his former employees told me that Bart "wears his toughness like a Hollywood badge of honor." Bart doesn't disagree. "When I was a kid at Paramount," he says, "I walked into La Scala one night, and six people who saw me walked out, 'cause I had canceled a picture they were about to make. That's the way you live as a studio executive. You live that way for fifteen years, you get totally, almost inhumanly, immune."

Bart brought in Caroline Miller, the features editor at New York *Newsday*, to be his executive editor. She had been one of

the other candidates for the editor's job, and the headhunter brought them together. Bart also hired cultural reporter Jeremy Gerard from the New York *Times*. Several of his new reporters had high-powered connections, a fact that, inevitably, prompted some sniping from former *Variety* staffers. David Kissinger, the son of Henry Kissinger, left a career as a corporate lawyer to become a *Variety* reporter in New York. After six months, Bart moved him to Hollywood. Stuart Miller, whose uncle is Jay Kriegel, a CBS executive and former Lindsay aide, joined the staff as a television reporter. Charles Fleming, whose father is former *Newsweek* bureau chief Karl Fleming, was hired to cover the film industry from the Los Angeles office.

After two and a half years on the job, Bart is already starting to lose some of his new staff. Caroline Miller left last week to become the new editor of *Lear's*, and David Kissinger is negotiating to become the vice-president for television development at Disney. "The good news and bad news is that the raiding has started," Bart says. "On the one hand, it's gratifying. On the other hand, I'm always going to have to be out there looking for replacement parts."

Bart moved quickly to change the look of *Variety*. He hired graphic designer J.-C. Suarès to redesign it and switched from newsprint to coated-paper stock. *Variety* soon had a crisper look and was easier to read. He changed the production schedule

little boxes of statistics like "Hot Numbers."

He also made the general reporting throughout the paper tougher and more incisive. It was not done without a fight. "When I got here, I would read stories that I didn't understand, and they'd say, 'The trade will understand.' And I'd say, 'I am the trade, Buster, and if I don't understand, you're not doing your job.' We have to be clear. We're read by a lot of financial people, a lot of lawyers, a lot of writers. I think the mandate we have when we do a story, even if it's a complicated story, is it should be clear to everybody."

"It sounds as if you simply brought the rules of mainstream journalism to the paper," I say.

"That's true," he says, "but at the same time we wanted to maintain that same kind of—and this is the difficult part—we wanted to be irreverent and kind of funny. *Variety* is famous for its STICKS NIX HICK PIX headlines. If we lose our sense of humor, we're really failing. As a matter of fact, one of the ways I nag a lot of the reporters is by saying, 'Don't get too serious; we're writing about show biz.' We should be sassy and a little bit weird. There was a long period of time when there was no editorial point of view to the paper; it was adrift. Our mission is to fill our niche. To me, the niche is so clear—that *Variety* can be the country's and the industry's really international paper about the entertainment business. The most im-

so that the paper would be delivered to doorsteps in New York and Los Angeles on Sunday mornings instead of Wednesdays. ("Wednesday was a weird day; everything was so flat.")

He added his own column, called simply "Peter Bart"; a backpage gossip column called "Buzz"; and a "Missing Persons" column about one-time heavy hitters who haven't been heard from in years. The columns soon became the things that many readers turned to first. He started new sections on finance, international film, and television. He started a special section called "Variety Europe," which he hopes to spin off as a separate magazine. And he borrowed a page from *USA Today* by adding

portant thing taking place is the globalization of the industry, and weekly *Variety* can own that international franchise."

Bart has a long way to go to achieve that dream. The circulation of weekly *Variety*, which was 52,000 in 1980, had dropped to 28,723 by 1989, in large part because of competition from television-industry trade newspapers like *Electronic Media*. Today, that circulation has risen only to 30,102. Bart and his team claim they have done better than their competitors in selling ads during the recession. Publisher Gerry Byrne says *Variety's* competitors lost an average of 18 percent in ad pages in the past year, while *Variety's* ad pages increased about one percent, and he brags that one third of those ad pages came from the international market.

Byrne and Bart also say that weekly *Variety*, which was losing more than \$3 million a year when they took over, is now starting to turn a profit. Their chief competitors have their doubts.

"I believe they are just barely breaking even with the two publications," says Lynne Segall, associate publisher of the *Hollywood Reporter*. "And *Daily Variety* has always been a cash cow for them." Says Ron Alridge, the publisher and editorial director of *Electronic Media*, "They are gaining market share, but I'd be surprised if they were profitable, giv-

en all the money they've spent to change the paper."

BART PLAYS MANY roles at *Variety*. He is at the same time the editor, a reporter, a lead columnist, and a tipster for other reporters on his staff (he frequently uses old connections to get someone on the phone for one of his people). But it is as a columnist that he has drawn the most attention.

His weekly column (which the paper nominated this year for a Pulitzer, prompting howls of outrage from former staffers) is very smart, very well written, and very quotable. "It would seem churlish and ungrateful somehow to let 1991 slip into oblivion without a final goodbye to Giancarlo Parretti," began a hilarious column about the Italian financier's

doomed struggle to hold on to MGM/UA.

One of the chief accusations made by Bart's critics is that he was in Hollywood so long he tends to invent stories. And, indeed, he has been caught playing a little fast and loose with the facts on at least two occasions. Last December, he wrote a column about the cozy relationships that develop between film critics and the celebrities they write about. In it, he accused *Time*-magazine critic Richard Schickel of using his power to protect the careers of his friends Robert Redford and Warren Beatty. Schickel and Redford were good friends in New York many years ago; Schickel even wrote about the friendship in a *Life* essay back in the sixties. But Schickel has never met Beatty. When Schickel faxed *Variety* a letter to that effect, Bart ran a reply in the following week's letters column that read, "I regret that Mr. Schickel took offense at our attempt at levity."

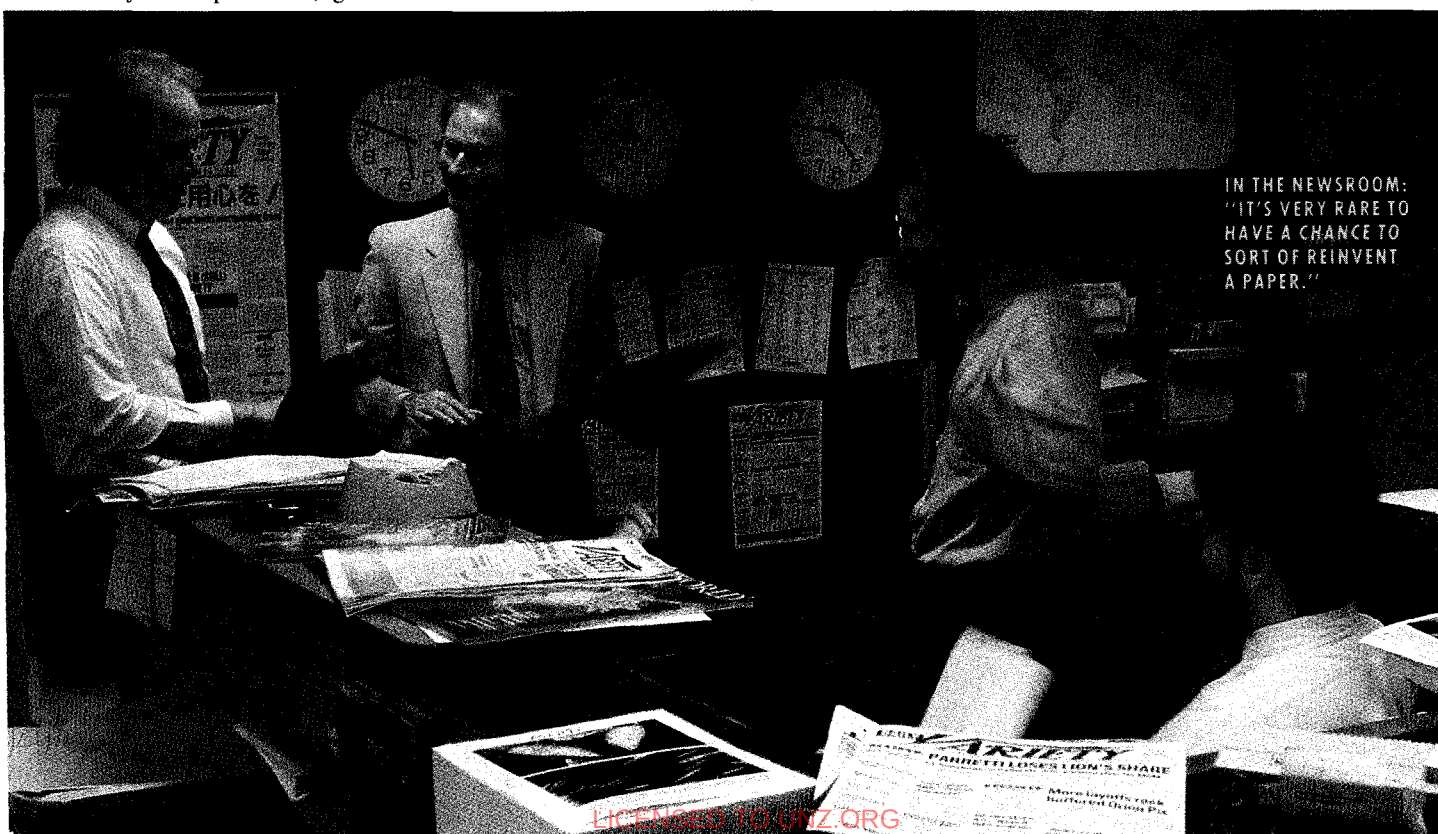
I tell Bart that the column didn't read as if it was meant as a joke. "I was trying to be facetious," he says. "In the case of Redford and *Havana*, it was such a reach to say *Havana* didn't quite work but it really wasn't Redford's fault. Because *Havana* was a disaster. I feel like [Schickel's] attitude to Redford is very protective, so I was referring to Redford and went on to Beatty. And it obviously offended Schickel, which I regret."

A few months later, in a

PETER PAN

EYES ON THE PRIZE

***Variety* nominated Bart's column for a Pulitzer, eliciting outraged howls from ex-staffers.**



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clever column about *The Player*, Bart said that the "curmudgeonly" Robert Altman did not return his call. But Altman says that he did return Bart's call and that, during the interview, Bart told him he was going to write that he didn't return his call.

"What happened," Bart says, "was that I called him, like, on a Monday. The piece was set [the following] Friday morning, because I was going to leave town and the part on the jump page had to be set early. And he did call me Friday afternoon. And I could have replated it. But I didn't particularly, frankly, feel like spending \$5,000 to \$10,000 to kill that particular line. We did have a very funny conversation. I said, 'Bob, this column about you, it's a little c---y, but it's fair. I just loved the picture.' He said, 'Well, I expect a c---y story from you, Peter. I've known you long enough.'"

THOSE OLD FRIENDSHIPS leave Bart vulnerable to the criticism that he is using the paper, in the words of one of his former staffers, "to reward his friends and punish his enemies." Richard Gold, a leading *Variety* reporter who was fired by Bart, says, "One of the very first things he asked me to do was a big story about Jim Jarmusch as a deal-maker. It's very curious that Richard Heller is Jarmusch's lawyer and Bart's lawyer. I also did a story about the Orion film *Valmont*, predicting what a disaster it would be. He had the story killed. He said, 'Look, if we kill this, [Orion founder-chairman] Arthur Krim's promised to give us inside information.'"

When I tell Bart about the accusations, he says, "I thought it would be very interesting for us to do a story about Jarmusch. He's a very unique guy, one of only a few Americans who are like French auteurs. He actually creates his pictures and raises the money. I assigned the story to Rich Gold. He said, 'I can't get to Jarmusch.' So I did some researching and found out, paradoxically, we had the same lawyer. I didn't even know that Rich Heller represented Jarmusch. On the *Valmont* story, I didn't say that. It was just a weak story."

Bart has also been roundly criticized for running a banner headline when Bob Evans signed a new production deal with Paramount, along with a story that called the deal an Evans "comeback." Several months later, Evans and ICM chairman Jeff Berg (about whom Bart had also written an admiring column) gave a party for Bart at Evans's estate in Beverly Hills.

"I think another journalist would have couched the Evans story in the same terms you couched your Altman story," I say, "by leaving room for the possibility that the comeback might not succeed."

"I guess the reason we ran the Evans story prominently," Bart says, "was that Bob was the head of a studio during one of its

most illustrious periods, was a major player, had been in all kinds of trouble, had disappeared from the scene for a decade. Apart from the fact that I think it's a news story, [Paramount Communications chairman] Martin Davis and [Paramount Communications president] Stanley Jaffe both went to the length of calling me to emphasize that this wasn't just an announcement, this was a comeback, and they were going to see to it that Bob Evans is going to make a lot of pictures at Paramount. That's why we ran it, and we'd do it again for anybody else who disappeared for ten years. Having said that, I hadn't seen Bob for ten years. On a personal level, I'm thrilled to see an old friend make a comeback like that."

"And the party?"

"I don't see anything wrong with it. Evans and Jeff Berg put up the money to throw me a party. It was an ICM thing. Jeff's an old friend of mine."

"Should you let them throw you a party when you're covering them?"

"Well, you know, of course that's an issue you think about. I don't see anything wrong with two private individuals' throwing a party. I mean, I've known Jeff Berg since—he used to come read poetry to my children in 1965. These relationships go back a long way. He was a kid, he was Freddie Fields's assistant, he was my pal. Bob was my friend long before. Once again, if someone I barely knew who was the head of a talent agency said, 'I'm going to throw you a party. . . .' But there are a lot of interconnections."

"It makes it easy to take a shot at you," I say.

"Yeah, but everybody takes a shot at everybody else. I've got very thick skin. I think a thick skin goes with the territory. I've been doing this for two and a half years, and I would defy anyone to say, 'Aha, this person has consistently been favored in this paper.' I don't think you have to be a rocket scientist to figure out what are the parameters or morality or ethics."

"There are some people in journalism," I say, "who would say you simply shouldn't have this job because you were in the industry."

"I personally am on the side of people who say, 'If you are a critic, you shouldn't get money to write screenplays or be a consultant,'" Bart says. "On the other hand, there is precedent [for doing what I've done]. Lots of people in politics have been journalists, and vice versa. [U.S. News & World Report editor-at-large] David Gergen was a political person; he is now a magazine person. There's no way I'd take money from a movie company to do anything. This is an advantage I have. How are you going to seduce me? I've written screenplays, I've run studios—anybody who's ever fawned on me has fawned on me. In a way, I'm totally immune."

"Occasionally, I get it in the other direction. Warren [Beatty] called me; he felt I was too sarcastic about Barbra Streisand

[in a column about how she was promoting *The Prince of Tides*]. We ran the first story about Disney having a bad time. There's no inhibition from [Disney chiefs] Michael Eisner and [Jeffrey] Katzenberg calling me. So in a way I'm more exposed, 'cause everyone doesn't hesitate to call and scream and yell.

"This last year there was a series of stories making fun of Sony, and just before Sony had a really good Christmas, we ran a story saying, 'Wait a minute, guys, things aren't so bad; there are some pretty interesting pictures coming out.' People could say, 'Well, he knows [Sony Pictures Entertainment chairman Peter] Guber.' I've written things that are so tough about Guber that Guber has called. In one of our early stories about Sony, we gave a much higher number as to how much it cost [Sony] to buy the Guber-Peters company, and Guber was upset with that. Now on the other hand, I think Guber has done a remarkable job for them, and I don't see any inhibition against citing it.

"It's funny—I feel very unambiguous about that. I'm the editor of two papers that have a tradition since 1906 of great integrity. It's my job, I like the job a lot, and I have no intention of compromising either the papers or myself."

I TELL BART THAT MOST OF HIS friends thought "how strange" when they first heard that he was leaving the film business to take over *Variety*.

"I knew it was an unorthodox move in many people's eyes," he says, "but, you know, who cares? I believe in having a sort of varied life. I think it's a great adventure. It's very rare to have a chance to sort of re-invent a paper. I mean, really rare. I was lucky to come along at a time when people were very willing to let me come in and do some very radical things, and to their credit, they gave me the freedom and the money.

"The paper's obviously working. It's finding an audience, and everybody's healthy and enjoying themselves. Roger Watkins, my predecessor, said to me when I took over this job, 'I guarantee you one thing. Six months in this job, what happened to me is going to happen to you.' I said, 'What's that?' He said, 'Well, you'll have an ulcer, and then three months after that, you know what will happen?' I said, 'What?' 'Your wife will have an ulcer.'

"Well, not only do I not have an ulcer but I've never felt better in my life. It's great fun. Six months after I was at Paramount, I had one person threaten my life. It was someone who—you wouldn't exactly laugh it off. I had another person say if I didn't attend to a certain problem, I'd have serious health problems. I mean, you talk about pressure, forget it. It helps to go through basic training in the movie business." ■

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"The Stanley Cup, Mark!"

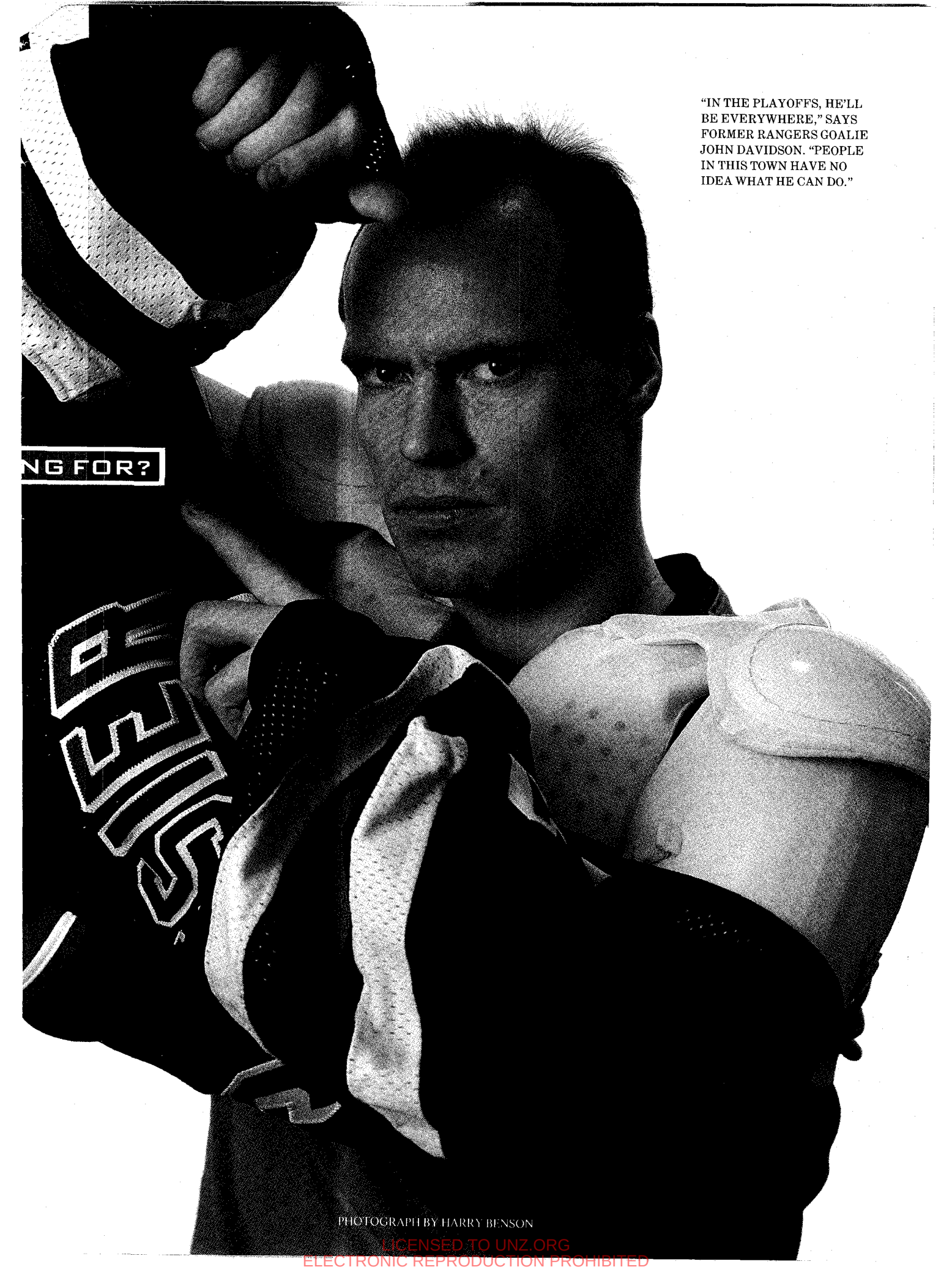
Messier, the hulking 31-year-old star center of the New York Rangers, is trying to make his way to a taxi beneath Madison Square Garden. He's just led his team in a dramatic comeback against Vancouver, the best team in hockey's western division. With one second left in the game, Messier coolly fired a pass to the front of the net, where Darren Turcotte shoveled it past the goalie to salvage a tie.

Afterward, wearing a checked Hugo Boss suit, Messier revels in the sidewalk celebration. The crowd surges in on him. Teenage boys pull off souvenir jerseys bearing Messier's number, 11, and de-

mand autographs. Tears well in the eyes of grown men and women who've joined the crush, yelling Messier's name. But there's a different tone to the cries of the adults—more of a wail than a cheer, a pleading, desperate incantation to ward off 52 years of frustration. These fans know that in the annals of bad karma, their beloved Rangers are second only to the Boston Red Sox. Everything from broken ankles to a world war has destroyed the sure things of other Rangers springs.

This year, though, the team blazed to the best regular-season record in hockey. And in Messier, the Rangers came up with something they'd never had: a superstar who thrives on pressure, the leader of one of the greatest hockey dynasties, a winner who sought out the glare of the New York spotlight after playing on five championship teams in twelve years in sleepy Edmon- ton. A mere month after arriving, Messier

BY CHRIS SMITH

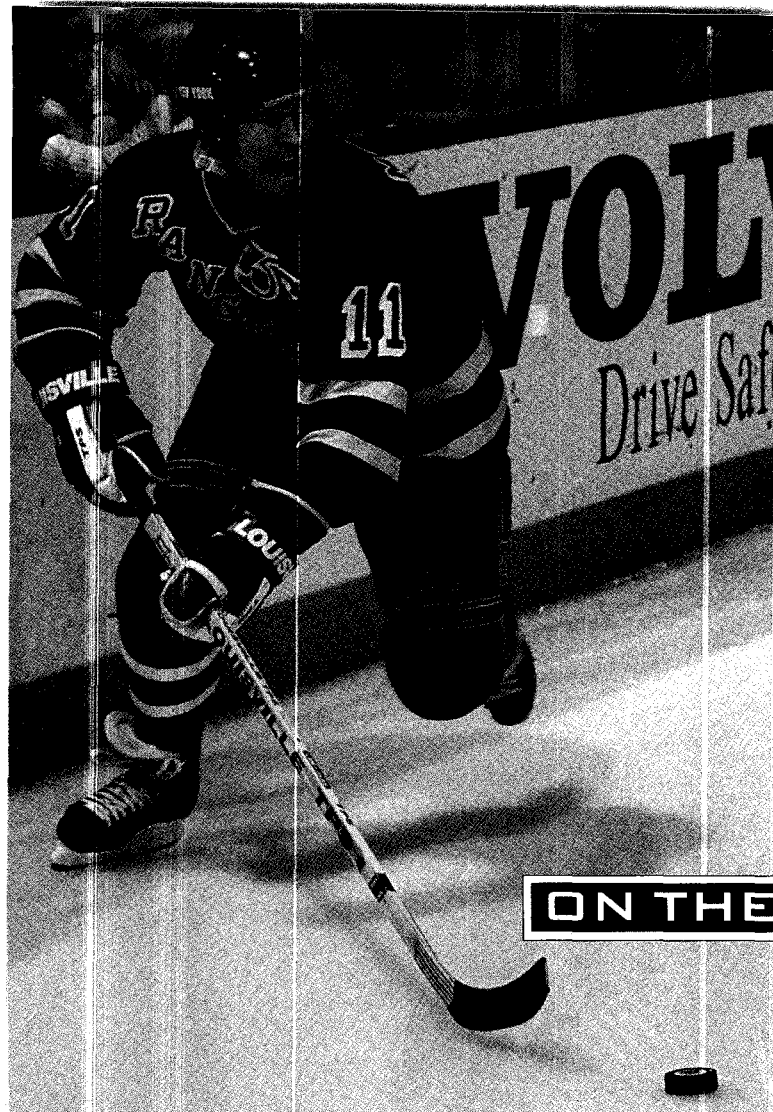


"IN THE PLAYOFFS, HE'LL
BE EVERYWHERE," SAYS
FORMER RANGERS GOALIE
JOHN DAVIDSON. "PEOPLE
IN THIS TOWN HAVE NO
IDEA WHAT HE CAN DO."

NG FOR?

PHOTOGRAPH BY HARRY BENSON

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NO. 11 AT WORK.

was chatting on the phone with Madonna.

Tonight, as the unstoppable Messier strides toward a taxi, the chant grows increasingly urgent. It's only February, but these people want deliverance *right now*, before anything can go wrong.

"The Cup, Mark!" "Bring us the Cup!" The keening voices swirl and drift skyward.

And way up there, in the cloudy night air high above the Garden, seems to be some kind of spectral figure in a red-white-and-blue Rangers sweater. Maybe it's just the snow mixing with the neon lights of Seventh Avenue, but it sure looks like the ghost of heartbreak past. When I suggest that there might be evil spirits lurking, Messier responds with a trademark glare. "It's time," he says, "to erase all of those ghosts."

GHOSTS. HEXES. JINXES. IF ANYONE'S stubborn enough to fight off the Fates, it's Mark Messier. His mother, Mary Jean, tells a story about a horse her son befriended as a child. "This ornery black Shetland pony that Mark named Billy," she says. "The man next to us got rid of

Billy because he used to bite everybody. He gave him to us. No one could ever do anything with that horse. Except Mark."

Breaking a horse is one thing, but breaking a five-decade curse is quite another. Messier has been spectacular since the moment he was traded to the team in October. Throughout the regular season, he's inspired the Rangers in big ways (in December in Pittsburgh, he rallied his lifeless teammates by seizing the puck and scoring two goals in one minute) and in corny, small ways (like buying a locker-room stereo and enlisting each

worked on the playground, where Paul, Mark, and sisters Jenny and Mary-Kay would challenge all comers in touch football. "Most brothers wouldn't choose their sisters for a team," says Mary-Kay. "Not us. It was always the family, together."

Doug Messier was for nine years a bruising minor-league defenseman, so tough he was nicknamed Magilla Gorilla. One morning when he was playing for the Portland Buckaroos, Doug tried to go to hockey practice without eight-year-old Mark. The son stood in the driveway, blocking the car, until the father relented.

When the Edmonton Oilers were created as an expansion team in 1979, the eighteen-year-old Messier joined a new family—twelve other young players, raw talents who became legends—including Wayne Gretzky, Jari Kurri, Paul Coffey, Grant Fuhr, and Kevin Lowe. "I can remember going on 21-day road trips, coming home, changing clothes, and meeting all the guys for dinner," Messier says.

"He was always tenacious, with that fire in his eyes," says Glen Sather, the Oilers' coach at the time. "He was like a young stallion running wild in the fields. This is a guy with a real flair for life, who's

ON THE ICE, HIS RANGERS TEAM

player in turn to buy a compact disc to crank up before games).

Gifted with both a bruising frame and guileful moves, Messier put up impressive numbers—35 goals and 72 as-

sists—to finish tied for fifth in the league in scoring this year. Messier is the best athlete in New York right now, as glorious a physical performer as Dwight Gooden and Lawrence Taylor at their peaks, but he's also the kind of spiritual leader Gooden and Taylor never have been. Messier has rearranged the voices inside the Rangers' heads to give the team an unprecedented confidence.

"People think Messier's been good so far," says John Davidson, the former Rangers goalie and current Rangers TV announcer. "In the playoffs, he'll be everywhere—hitting people, making passes, wanting the puck. People in this town have no idea what he can do."

MARK MESSIER LEARNED this lesson early: Stick with your family and no one can beat you. It worked on that Pee Wee hockey team back in Edmonton, where father Doug was the coach, big brother Paul was a center, and Mark was the aggressive boy outplaying kids four years his senior. It

eager for the sun to rise in the morning."

The emotional, sometimes brutal Messier (he shattered an opponent's cheekbone with one punch because, he says, he needed "some room") complemented the reserved, elegant Gretzky, and Edmonton revolutionized the sport. The Oilers transformed hockey from the slow, fight-filled game perfected in the seventies by the "Broad Street Bullies" teams of the Philadelphia Flyers into a speedy, wide-open, frequently graceful contest that had more in common with professional basketball than it did with professional wrestling.

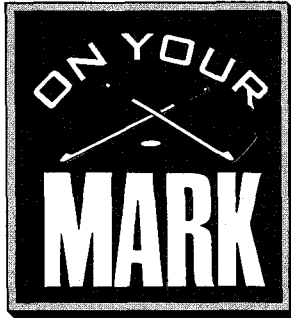
Gretzky, anointed "The Great One," grabbed the headlines on those Oilers teams, but Messier carried nearly as much of the load. "You wouldn't notice Mark in the blowouts," Sather says. "But whenever we were in a battle, he'd be the guy to put the team ahead."

In 1990, after Gretzky was traded, Messier surprised the league by driving the Oilers to their fifth title, and he won his first MVP award, but it didn't make him rich. As the young Oilers became established stars who demanded million-dollar contracts, management shipped them out one by one.

Finally, last summer, Messier demanded to be traded. Not only was his hockey family being scattered but he looked around the league and saw dozens of lesser talents commanding bigger paychecks. After coming to the Rangers, Messier signed a five-year, \$13-million contract that makes him the third-highest-paid

player in the league, behind Gretzky and Pittsburgh's Mario Lemieux.

Edmonton fans wept and canceled their season tickets when Gretzky was traded to Los Angeles. Messier's exit was greeted with a resigned shrug. Although friends say Messier doesn't have a jealous bone in his body, leading the Rangers to their first title since 1940 would finally, forever, lift the shadow of the Great One that still hangs over Messier. "This is the first time he really feels it's his baby," says Rangers general manager Neil Smith. "There were a lot of people who were saying he couldn't do it outside of Edmonton."



MESSIER STARTED ASSEMBLING a new family unit as soon as he became a Ranger. Paul Messier, 34, who'd just finished an eight-year hockey career in Europe, moved to New York and started an athletic-management company with Mary-Kay, who

Brian Leetch, the gifted but sometimes passive defenseman—and at Messier's urging, Leetch started skating aggressively into the offensive zone. The newly daring Leetch racked up 102 points—making him only the fifth defenseman in league history to crack the 100-point barrier—and he's the front-runner for the league's defenseman-of-the-year award.

Messier can also lead by quieting things down: When the Rangers lost three straight in March and reporters were baying about another spring collapse, Messier stood in front of the dressing-room door wearing only a towel, with nasty red welts on his ribs and left cheek, calmly answering every question—and screening his teammates as they ducked out behind him and escaped the reporters.

An infusion of backbone was just what Neil Smith had in mind when he traded all-star Bernie Nicholls and two prospects for Messier. Smith remembers scouting Edmonton in the eighties. "People always made a point of saying, 'You know,

captain, you'd have expected him to take over in immediate, dramatic fashion. Instead, he lay low for a month. 'I wanted to get to know everybody before I said anything,' he explains. The moment finally came in November in Los Angeles, after a humiliating 6-1 loss to the Kings and Messier's old buddy from Edmonton, Wayne Gretzky. The Rangers hadn't just lost—they had looked as if they didn't care.

"Mark was embarrassed," says goalie John Vanbiesbrouck. Messier told all the coaches and reporters to wait outside so he could speak to the team; he even asked Stanley Jaffe, who runs the Rangers for Paramount, if he'd come back a little later. When Messier spoke about how championship teams never let up, there were tears in his eyes. "He wants to win so bad," says goalie Mike Richter.

Two nights later, in St. Louis, the Rangers responded by swarming all over the ice, banishing the Blues by a 3-0 score. On the way back to the hotel, Messier ordered the bus driver to pull over at a bar. For two hours, drinks were on No. 11.

Then, in December, the captain opened his wallet for a Christmas party for 90

ATES HEAR MESSIER BARKING, "DIG, DIG, DIG!"

quit her sales job with IBM in Canada to come to the city. It wasn't hard for them to find their first client.

Mark, meanwhile, went about the more difficult business of molding the Rangers into a family—and a bolder team. For years, the Rangers have had talent; 30 of them are in the hockey hall of fame. "But we never had that one great general who says, 'Charge!' and gets you to bust through the locker-room door," says Pete Stemkowski, who played on five Rangers teams that collapsed in the playoffs. "In the past, we'd get behind in a game and there'd be a little bit of panic creeping in," says current Rangers defenseman James Patrick. "No more."

The laconic Roger Neilson, the Rangers' coach, is a good man with the X's and O's, but it's Messier's determined voice ringing in the team's ears. On the ice, says high-scoring rookie forward Tony Amonte, the Rangers hear Messier barking, "Dig, dig, dig!"

Adam Graves, a potent shooter from the left wing, has turned into the team's newest "character player" by emulating Messier's ethos of intimidation: If an opponent takes a cheap shot at one of his teammates, Graves descends like a meteor, fists flying.

On road trips, management put Messier in a hotel room with

Gretzky and Paul Coffey are great, but that Messier, he's the real leader of that team," Smith recalls.

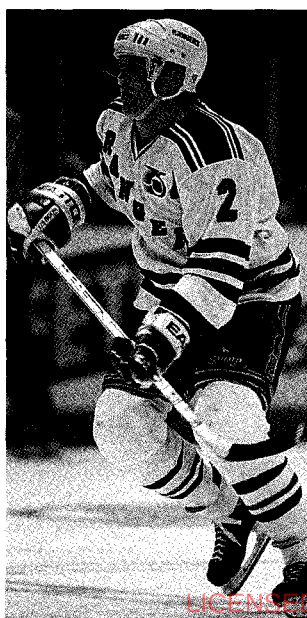
Sometimes that leadership came out of Messier's fists: One year, when a teammate seemed to be slacking off, Messier throttled him on an airplane and offered him a choice between changing his attitude or taking a 30,000-foot dive. Sometimes it came out in subtler gestures: After Edmonton won the championship in 1990, Messier skated a victory lap around the rink carrying the Cup, then handed it to every player on the Oilers bench.

So when Messier reported to the Rangers by Learjet and was instantly appointed

people at the Westbury Hotel. Everybody was invited—wives, girlfriends, children, coaches, stray brothers-in-law. Messier wanted them all to have fun, but there was a method to the merriment; it's the same reason he always gathers six or eight teammates before heading to the China Club—to bring them closer. No one can remember what the Rangers did for Christmas last year.

All of which is why grizzled hockey veterans, guys who put half their teeth in a cup at bedtime, go blubbery and reverential when Messier's name gets mentioned. "Mark," says Vanbiesbrouck, "is showing us the way."

ADAM GRAVES.



BRIAN LEETCH.



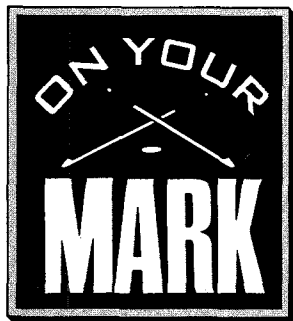
TO HANG OUT WITH Mark Messier is to have fun testing your limits: Who can water-ski faster? Who can make the toughest putt? Right now, Messier is pushing his black 1989 Bentley (bought secondhand from Gretzky) to 80 miles per hour on the Hutchinson River Parkway. He grins as he weaves in and out of traffic, demonstrating "a few California lane changes," he says, on the drive back to Manhattan from practice at Rye Playland. Thirty miles whiz by in 25 minutes, the first true stop coming at 83rd Street and Broadway, for a red light. A preppy guy in his mid-

thirties calls out from the curb, "Hey, buddy, are you rich?"

Messier, in a black leather jacket and thin black wraparound sunglasses, turns his massive head slowly toward the window. The guy on the curb flinches, as if he expects the response to be *Hasta la vista, baby*. Instead Messier deadpans, "Nah, I stole it." Then he lets go a devilish laugh.

Moments later, Messier is standing by a window in the seventy-third-floor, \$8,000-a-month luxury apartment on 57th Street that he shares with Paul and Mary-Kay. The breathtaking room has glass on three sides; it makes you feel as if you're floating above the Essex House. All but one of Messier's teammates live up in Westchester or Connecticut—he wanted to be in the middle of the action and picked an apartment just down the street from Carnegie Hall, right between the Russian Tea Room and Planet Hollywood. Occasionally, he shares an elevator ride with Martin Scorsese. Tonight, the sky grows dark and searchlights from Planet Hollywood crisscross behind Messier as he looks out over the skyline. "Sometimes," he says, "I feel like I'm in a movie."

Some athletes inspire awe when they enter a room; Messier radiates a reassuring calm. Maybe it's the meaty handshake—so enveloping it's more like a hug—or the broad, downturned grin that says he's utterly secure in himself. Maybe it's the fact that he walks with his head and 44-inch shoulders thrown back in a relaxed gait that's exactly the opposite of his headfirst, unrelenting-attack skating posture. He's six feet one and a rock-solid 210 pounds: Messier has so little body fat that he can't swim on the surface of a lake. The huge jaw and neck still make Messier look as if he's been chiseled out of



er keeps bumping into show business nonetheless: His discussion of a date with Madonna came while she was filming *A League of Their Own* with Janet Jones, Gretzky's wife; Messier's current girlfriend is a Swedish actress and model. Then there was Messier's appearance on David Letterman's show, where he tried to bust a TV camera with a slap shot.

Chasing endorsement offers was part of the reason Messier moved to New York:

He's the only Ranger with a \$150,000 Madison Square Garden skybox in his contract. It's at Messier's disposal year-round, the better to entertain potential corporate sponsors. So far, he's signed deals to endorse hockey equipment and back-to-school kits, has commissioned an oil painting of himself to be sold in litho-

graph copies at \$475 each, and is negotiating what his sister calls "a whole campaign package" with Coca-Cola.

"I'm realistic about it," Messier says. "Hockey isn't basketball, and I'm not going to be Michael Jordan." Still, it's a big improvement on Edmonton, where the only thing to endorse is windshield decier.

One on one, Messier is pleasant but guarded, laughing easily but giving little away, politely deflecting questions about his four-year-old son, Lyon, who lives in Virginia with his mother, Messier's ex-girlfriend. "That's one of the reasons I wanted to play in New York, to see Lyon more often," he says. "I'm not being a biased father and all, but I cannot believe how this kid can skate."

As soon as Messier's brother and sister appear, though, the defenses come down. "This is what I do all day," he says, grabbing a golf club and swinging it in the middle of the apartment. "Practice so I can kick the s--- out of Paul and Mary-

Lambs on laser disc," he says. "Awesome."

Now Messier's up again, disappearing into his bedroom. When he returns, five Stanley Cup rings glisten in his palm. In keeping with his fresh start, Messier doesn't wear any of them, and he hasn't once brought them out to show his new teammates for any cheap rah-rah speech.

Messier's got more sophisticated ways to motivate. In Edmonton, he attended positive-thinking seminars with the rest of the Oilers. "Self-talk is such an important part of an athlete," he says, describing a confidence-building technique. "You have to have great self-talk. Too many times, things don't go well and athletes beat themselves up until they finally just talk themselves into depression." Then his eyes lock in, and that armor-piercing stare comes into focus; without his voice rising a single decibel, a powerful psych job begins. "You have to know what you want; you have to set goals for yourself and set goals for the team. Picture it, visualize it, visualize yourself winning. Visualize yourself carrying the Cup around. Because then it can become reality." Since February, he's been whispering those words and others into the ears of Brian Leetch, Adam Graves, Joe Cirella. "Imagine riding in a victory parade down Broadway," he says. You can practically see the tickertape in the air.

CALL IT HOCKEY'S NATURAL law: Spring arrives and the Rangers melt.

Last March, the Blueshirts were cruising along in first place—then the mercury hit 50 and the team lost eight straight, complete with chaos in the locker room. The misery ended with a quick playoff death, a four-games-to-two disgrace at the hands of the Washington Capitals.

The shakes returned this spring: The Rangers looked horrible losing to New

"VISUALIZE YOURSELF CARRYING THE CUP."

a mountainside, but his off-ice gaze is softer, with his deep-set big brown eyes slowly studying every situation before his tongue ventures an opinion. "You'd be surprised how calculating he is," says Mary-Kay. "All the plans are worked out in his head. It takes a long time to get to know Mark." Other women, who aren't related to Messier, have a more visceral reaction when introduced. Says one, "It's that silent Eastwood charisma—you just go, 'Oooohhh.'"

Hollywood is probably still a long way off for Messier. There is, after all, the receding hairline that his teammates tease him about, and the goofy Bob and Doug McKenzie Canadian accent, the one that makes *about* rhyme with *boot*. But Messi-

Kay." "You better keep practicing," Paul jabs back.

Now it's easy to see the intense Messier as the guy who's always fantasized about being a rock star and who sang "Suspicious Minds" at a teammate's wedding, or as the guy who stomps around in his mother's flower garden impersonating Bill Murray in *Caddyshack*.

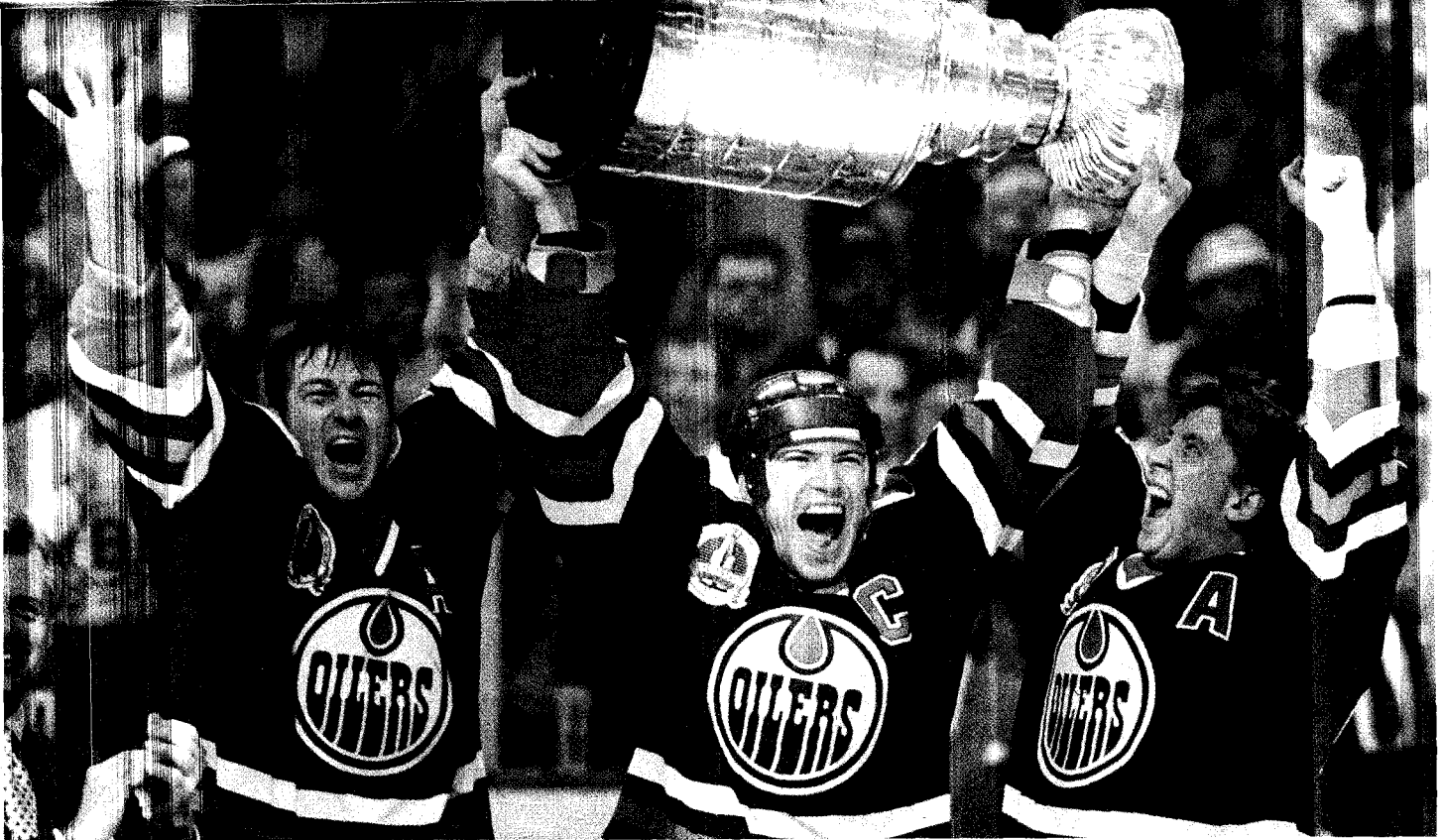
"He must have seen that movie 100 times," Mary-Kay says.

One minute, Messier is flopping down into his favorite overstuffed chair, like Archie Bunker with the Terminator's biceps; the next, he's animatedly describing how he knocked down a wall to install a 54-inch TV screen.

"You should see *The Silence of the*

Jersey, Philadelphia, and hated Washington; after Messier led a nerve-steadying team meeting, however, they bounced back with a 7-1 bludgeoning of the Chicago Blackhawks. But the team's confidence is still fragile the following week as they travel to Detroit, where they haven't won in six years. The mood turns downright anxious when the Red Wings score just twenty seconds into the game. Here we go again—the jinx, the curse, the ghosts. . . .

Suddenly, Messier appears. As bodies crash around him and fans scream, Messier deftly pulls the puck out of a pile of skaters and dashes to a spot along the boards, where he stands nearly stock-still, stickhandling about fifteen feet to the



MESSIER (CENTER) WITH OILERS TEAMMATES KEVIN LOWE (LEFT) AND JARI KURRI AFTER THE 1990 STANLEY CUP VICTORY.

right of the goal. The graceful Messier is a joy to watch when he controls the puck, toying with it, flipping it from the toe to the heel of the stick, surprising his teammates with blind passes.

Now he's using a patented ploy, a pure assertion of Messier will: The longer he stands off to the side of the net cradling the puck, the edgier the Red Wings defense gets, swatting at Graves and Tony Amonte, trying to keep Messier from having an open man to pass to. No one dares challenge him—he's quick enough to dart to the net on his own. Messier waits, waits, waits; finally Graves breaks free just on the other side of the crease, and Messier zips the puck across the ice,

side: The players were taking a beating, especially in the Canadian papers. So he started dialing for due process, calling ten Canadian reporters and telling the players' side of the story. Then Messier took the campaign to TV, with a press conference.

But he was just as driven to work behind the scenes and find a solution. The day the union rejected the owners' "final" offer and cancellation of the playoffs was just 24 hours away, up popped Messier and several other stars with a new strategy: Have influential players talk to the more flexible owners. Messier spoke to Stanley Jaffe; Wayne Gretzky rang up his employer; and Steve Yzerman enlisted the

The toughest tests will come at the beginning of the playoffs, against the teams in their own division: first the New Jersey Devils, then a likely grudge match with Washington, the team that's eliminated the Rangers the previous two seasons.

If the ghosts stay quiet throughout May, Messier could face a dramatic, emotional test of his own: There's a good chance the Stanley Cup finals would match the Rangers against the Los Angeles Kings—and Wayne Gretzky. The first time Messier faced his old teammate, he set the no-nonsense tone by smashing Gretzky into the boards at the start of the game.

Even Messier gets nervous at this time of year, but it's the good kind of nervous, a sign of eagerness. One year during the playoffs, Messier didn't sleep for three straight days. At night he'd lie in bed,

hearing cheers, feeling the ice crunch under his skates, seeing the puck snap off his stick.

"One night I played a whole game in my head," Messier says. The next day looked just like his vision: Edmonton obliterated the Boston Bruins to win its fourth Stanley Cup.

Now that ghoulish, 52-year-old sound of defeat is being chased away by the new words echoing in the Rangers' heads. "Visualize a parade down Broadway," says the voice. "See yourself carrying the Stanley Cup."

"First and foremost," Mark Messier says, the glare kicking in, "we've got to believe we can win." It sure beats believing in ghosts.

EN IT CAN BECOME A REALITY."

where Graves whacks it into the net. The Rangers go on to win, 4-2.

"He fools around with guys' heads on the other team," says center Doug Weight, "because he's so confident that nothing's going to stop him when he has the puck."

New York sportswriters have half-joked that his last name is Messiah. So when the season was on the verge of cancellation in early April, who do you think came to the rescue? Messier wasn't about to surrender his shot at Rangers ghost-busting because of a mere multi-million-dollar contract hassle.

Five days into the strike (over free agency and trading cards), Messier decided that things were too quiet on the union

Detroit Red Wings' owner in the move to get National Hockey League president John Ziegler to extend the deadline. Talks resumed. Compromises were made. Two days later, the deal was done.

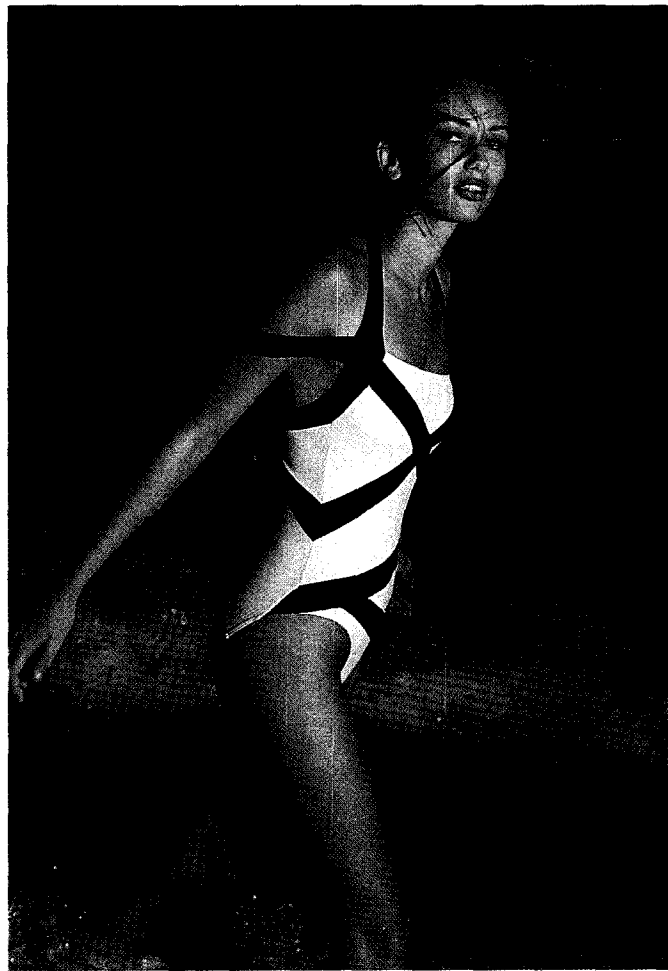
Who ya gonna call?

THE RANGERS STARTED THE PLAYOFFS as clear favorites: Veteran wing Mike Gartner had a superb year (40 goals); they've added depth and bulk on defense (Jeff Beukeboom, Jay Wells); Vanbiesbrouck and

Richter are the stingiest goaltending tandem in the league; the team led the league in penalty killing; the Mad Albanian, Tie Domi, has punched out opposing goons.

WATER BABIES

F A S H I O N



Like your favorite pair of sunglasses and that copy of 'War and Peace,' these bathing suits will

BY MARTHA BAKER

be with you for summers to come. Splash out with black-and-white designs from Chanel, Anne

PHOTOGRAPHED BY DEWEY NICKS

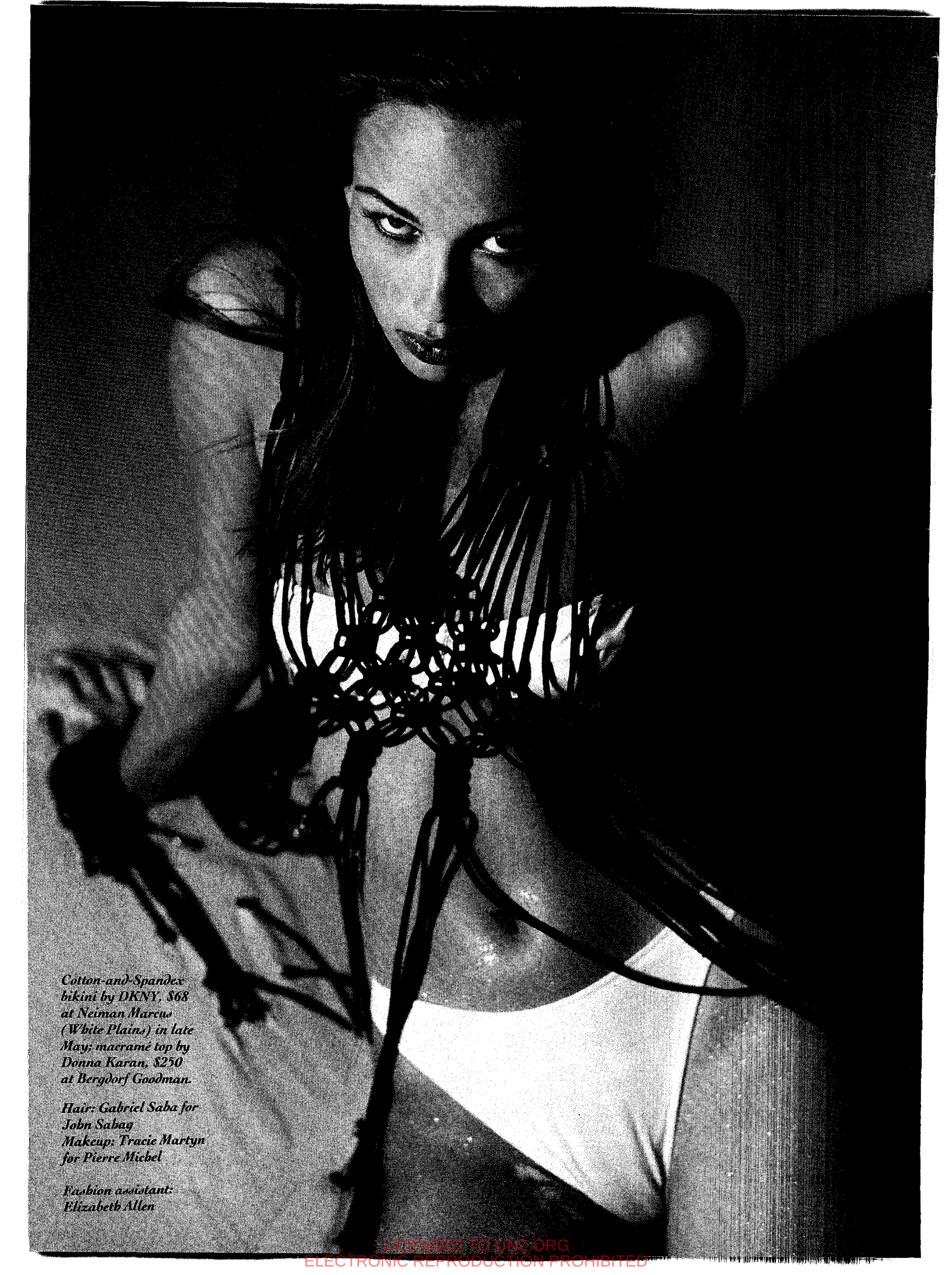
Cole, and Liza Bruce, in pony prints and leopard spots. . . . Staying cool when it's hot.



*Opposite: elastic
and-polyamide
swimsuit, \$770 at
Chanel Boutique,
New York (5 East
57th Street) in
late May. Model:
Luette.*

*This page: nylon-
and-spandex
tank suit by
Shan, \$150 at
Barney's New
York.*

*With thanks to the Club
Med I*



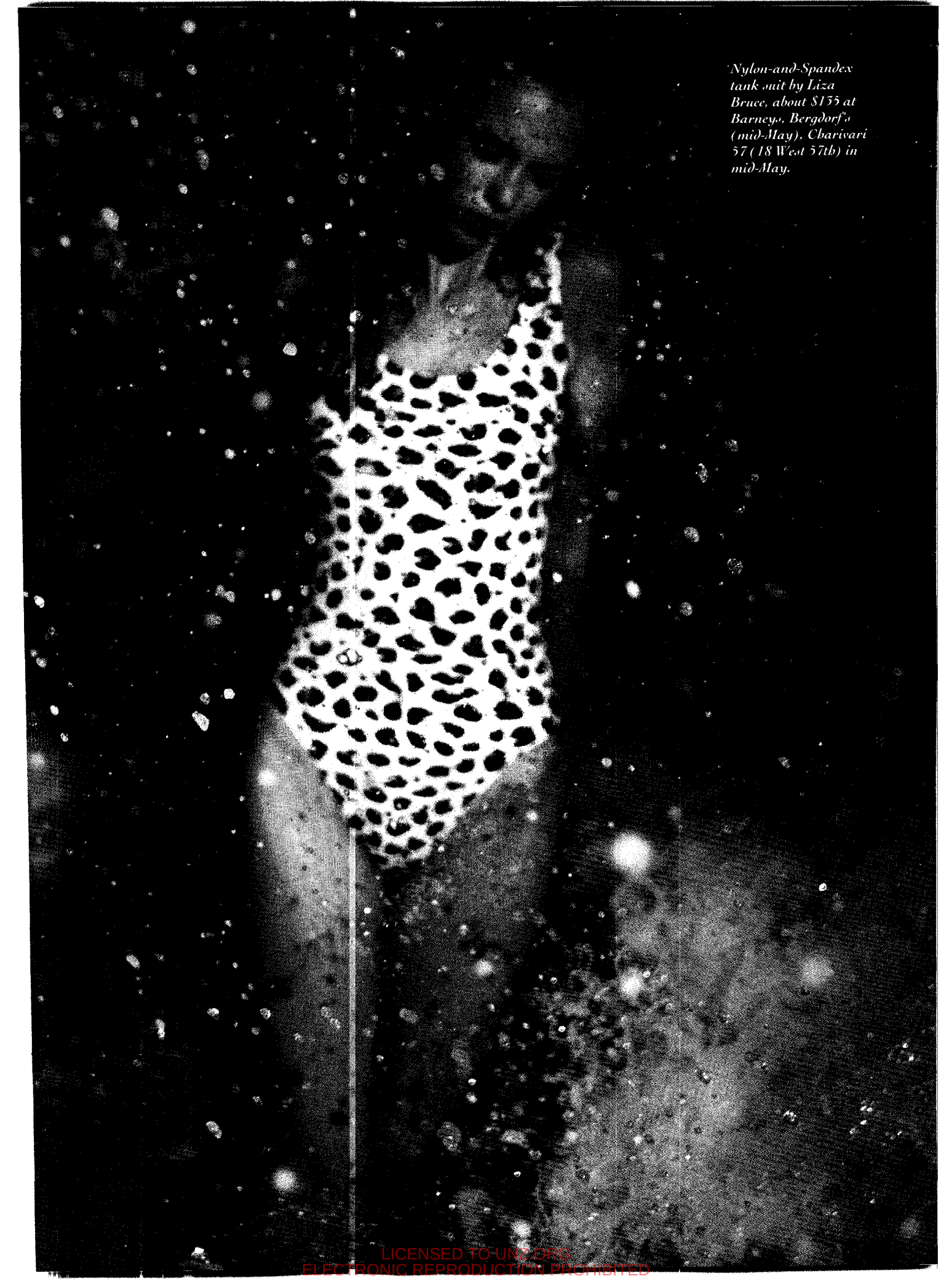
*Cotton-and-Spandex
bikini by DKNY, \$68
at Neiman Marcus
(White Plains) in late
May; macramé top by
Donna Karan, \$250
at Bergdorf Goodman.*

*Hair: Gabriel Saba for
John Sabag
Makeup: Tracie Martyn
for Pierre Michel*

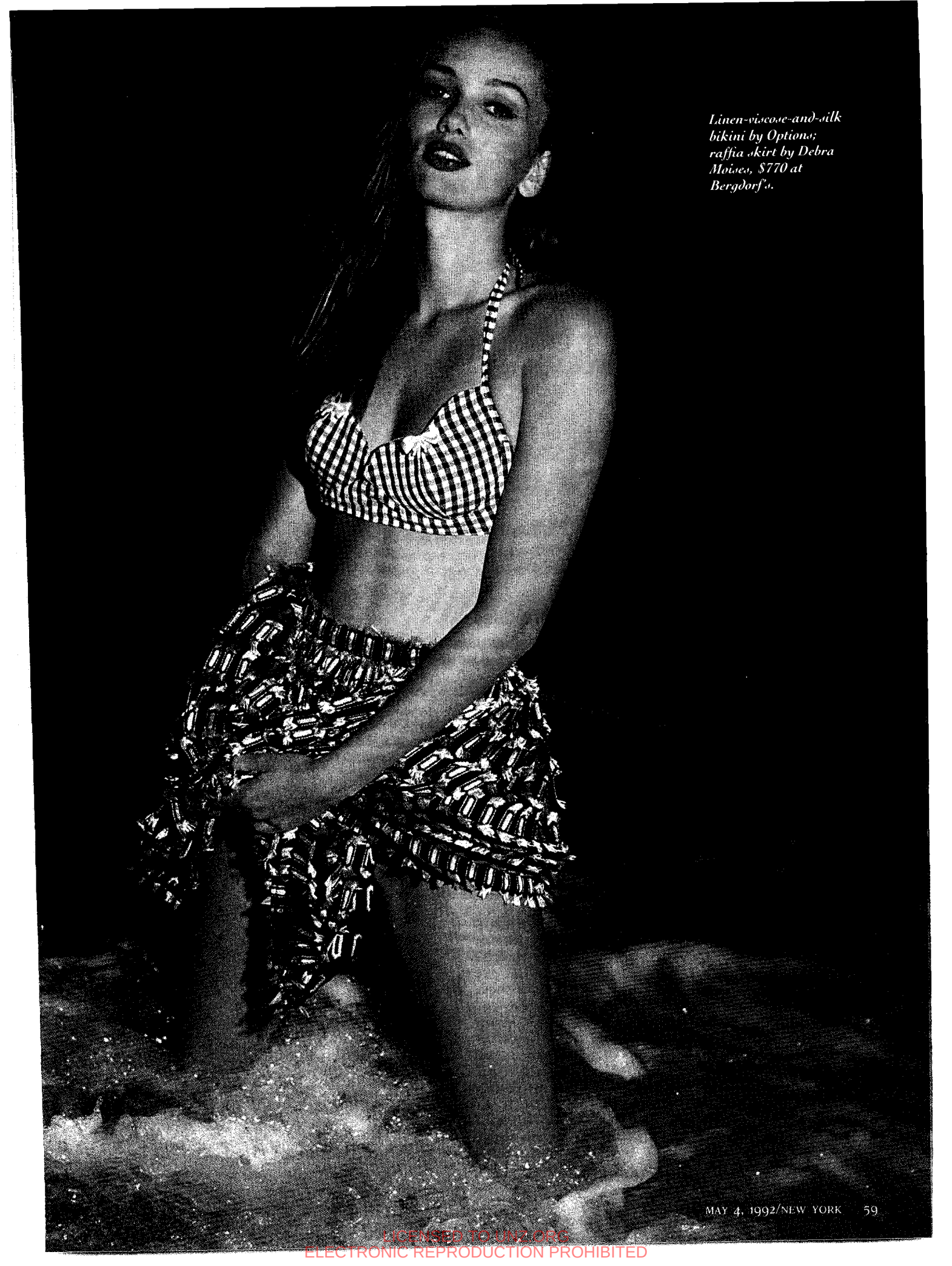
*Fashion assistant:
Elizabeth Allen*

*Cotton and Lycra
designed by Anne Cole
Collection. \$70 at
Bloomingdale's and
Water Wear (349
Third Avenue, at 77th;
and 1125 Madison
Avenue, at 84th).*





*Nylon-and-Spandex
tank suit by Liza
Bruce, about \$155 at
Barneys, Bergdorf's
(mid-May), Charivari
57 (18 West 57th) in
mid-May.*



*Linen-viscose-and-silk
bikini by Options;
raffia skirt by Debra
Moises, \$770 at
Bergdorf's.*

BEST BETS

The best of all possible things to buy, see, and do in the best of all possible cities

By Corky Pollan



How the West Was Worn

It seems the craze for cowboy duds isn't exclusive to the nineties—the Western look was a hit in the fifties too. And what was cool with that dude-ranch bunch for trips to the wild, wild West—often no farther West than the Catskills—were twill cowgirl pants. Stewart Richer of Reminiscence has found a stash of never-worn H Bar C Ranchwear originals. They come in cotton and a rayon-acetate blend, neutral and earthy colors, and a full range of sizes (\$18). REMINISCENCE/74 Fifth Avenue, near 13th Street/243-2292



Brolly Good

They haven't turned swords into plowshares, but the folks at William-Wayne have done the next best thing. They've taken vintage Swiss Army Guard rocket-shell carriers and turned them into handsome umbrella baskets. They're made of stripped willow, have canvas handles, and will hold a spring's worth of umbrellas (\$45).

WILLIAM-WAYNE & COMPANY/324 East 9th Street/477-3182

Jar Quality

We liked cookie jars even before Warhol made them a hot property. Now, we don't know anyone who actually keeps cookies in a jar—though rumor has it some folks do. Still, we won't let these stolid ladies and gents in their turn-of-the-century dress just stand around looking endearing—we'll fill them with flour, sugar, and such. The salt and pepper shakers, on the other hand, will get a daily workout. (From \$21.99 for the salt and pepper shakers to \$45 for the large jar.)

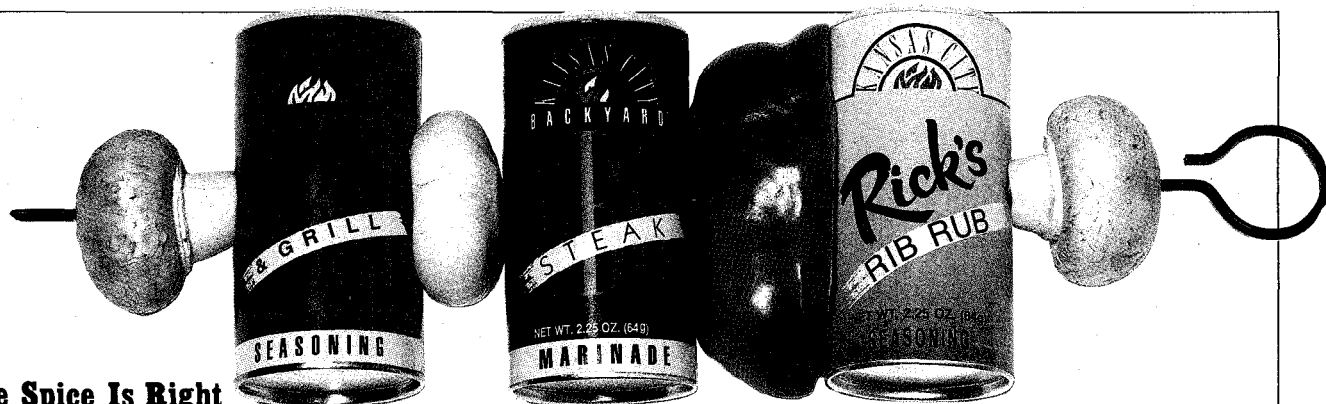
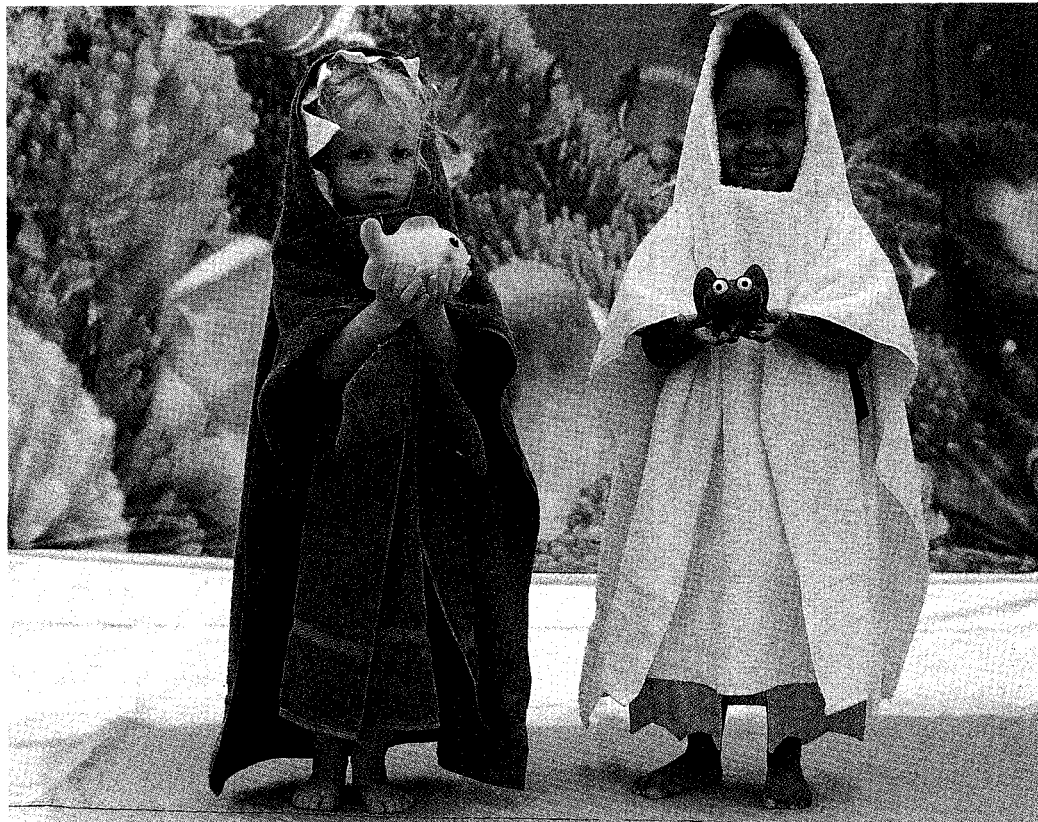
S. FELDMAN HOUSEWARES/1304 Madison Avenue, near 92nd Street/289-7367



Wrap Group

Until now, we assumed it was safe to come *out* of the water. But never mind. Youngsters will slip into the jaws of *this* Sharptooth Shark with glee. Or they'll waddle happily about swaddled in this Lucky Duck. Indeed, with this silly duo—part of Bath Buddy's menagerie of hooded cotton-terry wearable towels, which also includes a bunny, a lamb, a dog, and a dinosaur—getting little ones out of the pool or tub will be duck soup (from \$35 for the duck to \$40 for the shark; one size fits children two to five years old).

PERSONAL PURSUIT/1242
Madison Avenue, near
89th Street/722-3222



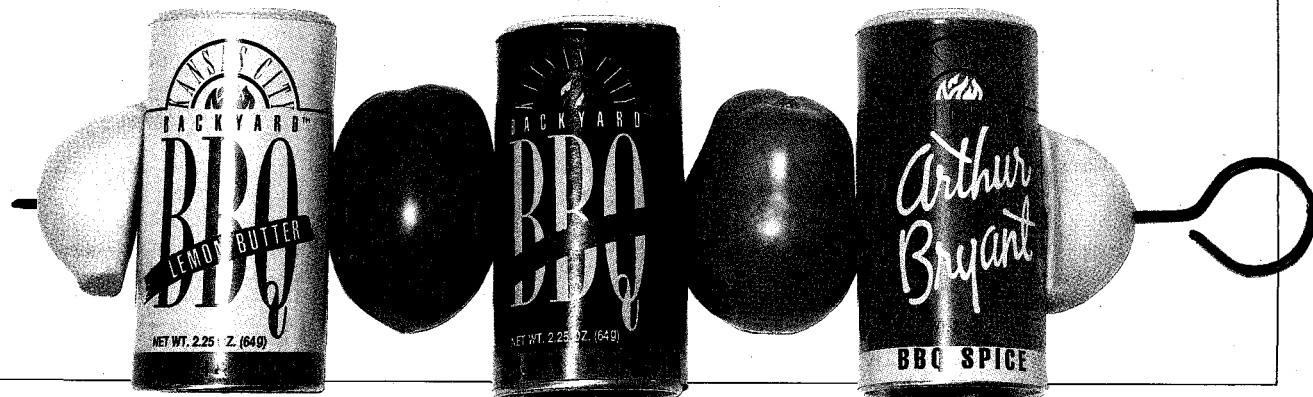
The Spice Is Right

This dandy little six-pack of barbecue spices came on the market just in time for May, which is National Barbecue Month. Had we known about Kansas City Six Pack Barbecue Spices this winter, we'd have told you then, 'cause even an oven roast needs proper seasoning. Included in the pack are Arthur Bryant's tangy Barbecue Spice (the label offers detailed cooking

instructions for different meats), along with great grilling tips. The steak marinade needs to be mixed with white vinegar and water, while Rick's Rib Rub—sweet and tangy—calls for a four-hour grilling time. This six-pack (\$9.98) makes a great gift for a barbecuing buddy.

—Barbara Costikyan

FAIRWAY MARKET/2127 Broadway, near 74th Street/595-1888



GOLD METTLE

“...If there's a more beautiful woman than Rosalind Chao, she hasn't shown up on TV; Farrah Fawcett is wisenheimer feisty. . .”



CHINESE SYNDROME: Rosalind Chao as the slave girl, with Chris Cooper.

AS IF WILLA CATHER HAD CONSPIRED WITH Maxine Hong Kingston on a screenplay, **1,000 Pieces of Gold** (American Playhouse; Wednesday, April 29; 9 to 11 P.M.; Channel 13) is an epic tale of frontier travail and womanly endurance. There really was a “China Polly,” back in the gold-rush days of the great Northwest. Her given name was Lalu Nathoy, and her father—in a time in China of awful drought, sheep-stealing soldiers, bloodthirsty bandits, and lonely yurts—sold her into slavery, which meant a passage by sea to San Francisco, an auctioning-off of naked bodies, a pack train to Idaho, and a brothel in a mining town, where Lalu defended herself with spunk, wit, a sharp knife, and a shard of mirror.

Anne Makepeace's adaptation of Ruthanne Lum McCunn's 1981 novel about Lalu has been directed by Nancy Kelly as though her heart were in the camera. Rosalind Chao (*Star Trek: The Next Generation* and *Memoirs of an Invisible Man*) stars as the heroine, and if there's a more beautiful woman in the world, she hasn't shown up on television. Chris Cooper (*Darrow*, *Lonesome Dove*, *Matewan*, and *City of Hope*) is her alcoholic admirer, gone West after years in the Confederate

prison at Andersonville, who wins Lalu in a poker game. Dennis Dun (*Midnight Caller*, *Year of the Dragon*, and *The Last Emperor*) is the countryman who loses her because he's too proud to stick around for explanations. Michael Paul Chan (*Tour of Duty*, *Alien Nation*, and Michael Mann's *Thief*) is the cigar-smoking saloon-keeper baddie who demands a return on his investment and who'll be run out of town with the other Chinese after the obligatory race riot.

If this sounds hokey to you, well, so was American history. If you haven't read Kingston's *China Man*, you may not have known that, as our nineteenth-century destiny was manifesting itself, the Chinese were slaves here, too, and nobody on the railroad or in the mining towns bothered to tell them about the Emancipation Proclamation. As in Kingston, so in *1,000 Pieces of Gold* there are talk stories, black and white demons, ghosts, and lynchings. But against a Rosalind Chao, Idaho doesn't stand a chance.

ON A TWO-WEEK MENU OF TV WOMAN WARRIORS, your best bet is Farrah Fawcett in **Criminal Behavior** (Monday, May 11; 9 to 11 P.M.; ABC), and not only because

Fawcett, with her trademark torn blonde hair, is so wisenheimer feisty. There's also a script with more than enough triple-cross plot twists, dissimulating characters, class-conflict overtones, race-related subtexts, and really nasty secrets to spin out a twelve-part mini-series, all of it stuffed into a mere two hours of nonstop mystification. There's also the greatest line in TV-movie history since Phoebe Cates in *Lace* demanded to know, “Which one of you bitches is my mother?” The line here is “At least your daughter didn't get pregnant while you were sleeping with her.”

The truly alert will recognize in this line the signature of one of Ross Macdonald's Freudian detective stories. Indeed, *Criminal Behavior* has been adapted by Wendell Mayes from *The Ferguson Affair*, the 1960 novel in which Macdonald was warming up his incest theme just in time for *The Chill*.

Instead of tough defense attorney Bill Gunnarson, whose father was also a lawyer, we get tough defense attorney Jessie Lee Stubbs (Fawcett), whose father is in jail, but otherwise it's the same nurse on trial, for the murder of the same pawnbroker, with the same Mexican Americans in the L.A. barrio inexplicably involved with the same Anglo multimillionaire in the usual Ross Macdonald mansion—except in the novel the cop didn't want to go to bed with the attorney, and the ransom was \$200,000 instead of \$3 million. As good as Fawcett is as Jessie Lee, Dakin Matthews as Albee Ferguson is even better.

Cybill Shepherd's not bad, either, as a private eye covering some of the same L.A. glitz and grime in **Stormy Weathers** (Monday, May 4; 9 to 11 P.M.; ABC). This one's also complicated, involving high art, hard drugs, Doberman pinschers, mugger nuns, and the search for an Italian count who was last seen back in 1976 in a commune including black revolutionaries. So much time is spent establishing an idiosyncratic supporting cast that the producers must have had a series in mind. Not only does Cybill admit she's a feminist—“Of course I'm a feminist; what's it to you?”—but she also has a lesbian friend, with whom she dances.

It's not Stephanie Zimbalist's fault that the Clarence Thomas-Anita Hill Senate

Judiciary Committee hearings were more compelling in every way—as Aristotelian drama and as tabloid journalism—than **Sexual Advances** (Sunday, May 10; 9 to 11 P.M.; ABC). This is because the Supreme Court matters more than an athletic-shoe company in Tacoma.

Nevertheless, the principle's the same, and in its painful tracking of what happens to Paula Pratt (Zimbalist) at the hands, and innuendos, of Jack French (William Russ), *Sexual Advances* gets the psychology of harassment exactly right. These two are supposed to be colleagues in cajoling famous athletes to endorse one or another model of Hyper Velocity sneaker. When Pratt looks to be better at her job than French, he declares smarmy war. "It's not about sex," says a third party. "It's about power." Where are Farrah and Cybill, not to mention Thelma and Louise, when we need them?

Whereas Veronica Hamel, in **Baby Snatcher** (Sunday, May 3; 9 to 11 P.M.; CBS), is definitely retro. Fearing for her marriage—"I can't breathe," says her Air Force-captain husband, Michael Madsen. "You're taking up all the air"—she fakes a pregnancy and steals Nancy McKeon's newborn baby to pass off as her own. Would Joyce Davenport ever have behaved this hysterically? McKeon, who's been everybody's favorite proletarian wench since she was Jo on *The Facts of Life*, works in a pizza joint, is disapproved of by her mother (Penny Fuller), fights off the suspicious cops and the vampire media, is actually seen in overalls, and also knits.

ON THE HEROIC-MALE FRONT, IT'S A TOSS-UP between Nigel Havers as an RAF pilot in the four-part *Masterpiece Theatre* mini-series **A Perfect Hero** (Sunday, May 3, 9 to 10:30 P.M.; May 10, 17, and 24, 9 to 10 P.M.; Channel 13) and Peter Strauss as a Houston defense attorney in the two-part **Trial: The Price of Passion** (Sunday, May 3, and Monday, May 4; 9 to 11 P.M.; NBC). Havers was a Cambridge pretty boy before his plane went down in flames during the Battle of Britain. He spends four hours being operated on by cosmetic surgeon James Fox while reliving, behind his bandages, his many sexual conquests. Perhaps all this is intended metaphorically, as a comment on the skin-deep culture of the British upper classes, in which case we may be supposed to think that England has permanently lost its looks. But I was so much reminded of Dennis Potter's so much superior *The Singing Detective* that I kept expecting the flyboys to burst into song.

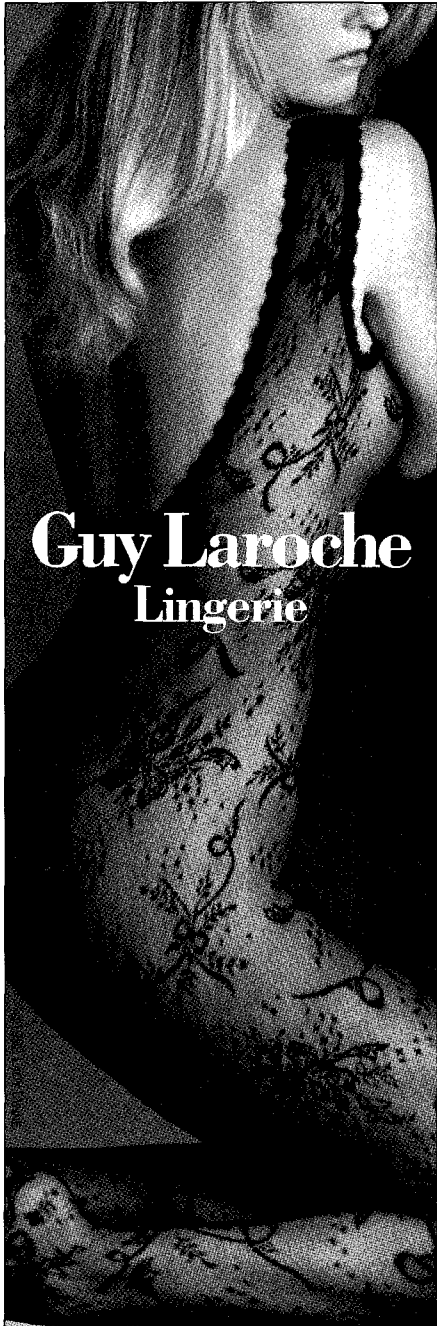
Whereas, in this close call in the manhood stakes, poor Peter is such a sad sack, glooming about after Judge Jill Clayburgh does him dirty, fending off rhinestone cowgirl Beverly D'Angelo, being cuckolded by TV anchor face Laila Robins,

contemplating the dead body of Ned Beatty, that you want to slip him, if not a pep pill, at least an antihistamine. "You're losing your zest," says Laila, her only understatement in the whole mini-series. But you'll be happy to hear that Houston is now multicultural; besides stomping on blacks and Mexicans, they also stomp on Asians.

On the third hand, Gary Busey is a must-miss in **Chrome Soldiers** (Wednesday, May 6, and other dates; 9 to 11 P.M.; USA), as the leader of a pack of Vietnam vets who avenge the death of a buddy by cleaning up a small southern town of its seedy drug-dealers and its corrupt bankers. For reasons of post-stress therapy, these vets, including Ray Sharkey and Yaphet Kotto, wear leather jackets, roll their eyes a lot, and ride around on motorcycles. Even if you feel as bad as Gary does about banks, you may find yourself secretly rooting for the crooked sheriff, William Atherton, the only guy in town who doesn't overact. What he does instead, superbly, is *disdain*.

BECAUSE ONE MUST SLEEP SOMETIME, I'VE seen only the first four out of a total of ten hours of **Millennium: Tribal Wisdom and the Modern World** (Mondays, May 11 through June 8; 9 to 11 P.M.; Channel 13), but I promise to return in a month with additional qualms. *Millennium*, with two episodes each Monday evening of its five-week run, is all about qualms. Harvard anthropologist David Maybury-Lewis, alternately sonorous and guilt-ridden behind his trim white beard, has gone all over the world—"forever inquiring of helpful strangers the nature of their bonds with one another," as the novelist Robert Stone once put it. Another novelist, Toni Morrison, seems to be troubled in *Tar Baby* by the same sort of thing that bothers Maybury-Lewis about his profession, when she describes the typical anthropologist as "a purveyor of exotics . . . a cultural orphan who sought other cultures he could love without risk or pain."

Actually, I like anthropologists. (I also like Maybury-Lewis.) It's always as if their first field trip were their first love, and their first monograph their first novel. They need an innocent eye and a wary heart. At what point might curiosity metastasize into interference, after which, perhaps, a culture death? Among the Xavante of western Brazil, the Makuna of Colombia, the Gabra of Kenya, the Wodaabe of Niger, the Nyinba of Nepal, and the Weyewa of Sumba off the coast of Indonesia, or waiting around on the banks of the Manu for the Peruvian Mashco Piro, who decide not to show, Maybury-Lewis is delicate verging on deferential. Another hat he wears besides his Harvard professorship is the presidency of Cultural Survival, "dedicated to helping indige-



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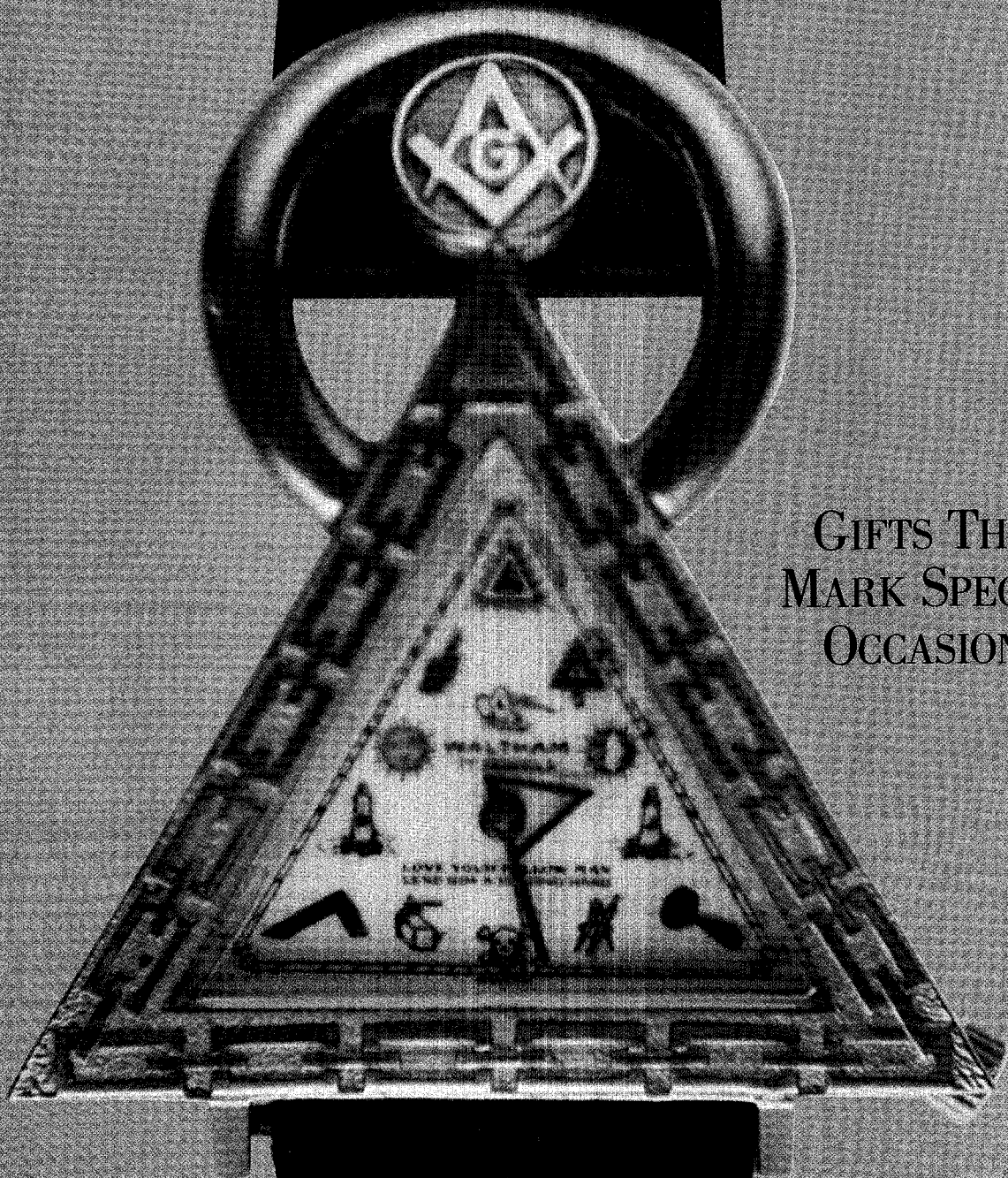
nous cultures shape their own futures." Tracking nomads on their camels, he wonders if even Columbus ought to have stayed home.

But what's so oddly appealing about *Millennium* is that, mixed in with the usual voyeurism, there's lot of footage on some First World peoples too. As each hour is organized around one or another thematic clump (true love, identity crisis, ecological depredation, art therapy, etc.), we visit with not only Africans, Asians, and Latin Americans but also, for reasons known only to Maybury-Lewis, an inordinate number of *Canadians*, who are working on the same problems in their own lives and making rather more of a botch of it than the Xavante. This picture of an indigenous Maple Leaf culture throws everything else we see into weird perspective.

Of course, the camera work is magnificent. And to see Maybury-Lewis in a bare-chested ceremonial footrace with his Amazonian blood brothers is almost thrilling. Be warned, however, that entire chunks of *Millennium* have been "re-created" (docu-dramatized) for television. So, if not sci-fi, what we get, at least in part, is anthro-poesy.

In brief: IN A SEGMENT CALLED "ANATOMY of a Murder" on 20/20 (Friday, May 1; 10 to 11 P.M.; ABC), producer Allan Mayrines and correspondent Tom Jarriel reopen a two-year-old Texas murder case to suggest that the cops and even the Texas Rangers may have something to hide involving hundreds of millions of dollars, legalized betting on Thoroughbred racing, and maybe even the Mafia. By Monday at the latest, there will be three mini-series in the works on this one. . . . **Abortion: Desperate Choices** (Tuesday, May 5, and other dates; 10 to 11:15 P.M.; HBO) talks to patients inside and protesters outside a Pittsburgh abortion clinic, creating a kind of oral history of choices. I'd like to think that Clarence Thomas will be watching, but he's probably set his VCR instead on **Whitney Houston: This Is My Life** (Wednesday, May 6; 10 to 11 P.M.; ABC), in which the singer keeps interrupting her own songs to annoy us with flaccid reminiscence and routine introspections and home-movie snippets, even less interesting, of her mother (talking about Whitney as a schoolgirl) and of Kevin Costner (talking about Whitney as an actress). Madonna? Not! *Truth or Yawn*. Whitney's best at the end, without a wig and the gymnastics, singing "The Greatest Love of All." . . . **Barcelona** (*Travels*; Monday, May 11; 8 to 9 P.M.; Channel 13) is a wonderful look at the city art critic Robert Hughes has also written a wonderful book about (*Barcelona*; Alfred A. Knopf), with lots of Gaudí, the Salvador Dalí of architects, whom the Spanish killed with a trolley car.

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A fine watch is considered a traditional gift for special occasions such as Mother's Day, Father's Day, and graduation day. With the increasing variety of fashion, sports, high-tech, vintage, and limited-edition models available, timepieces are more appealing than ever. As the following pages show, today there is a watch to fit every gift recipient's personality and every gift-giver's budget. They can cost under \$100 or over \$1 million and include designs made to catch a fleeting fashion trend as well as carefully crafted works of art meant to be passed from one generation to the next.

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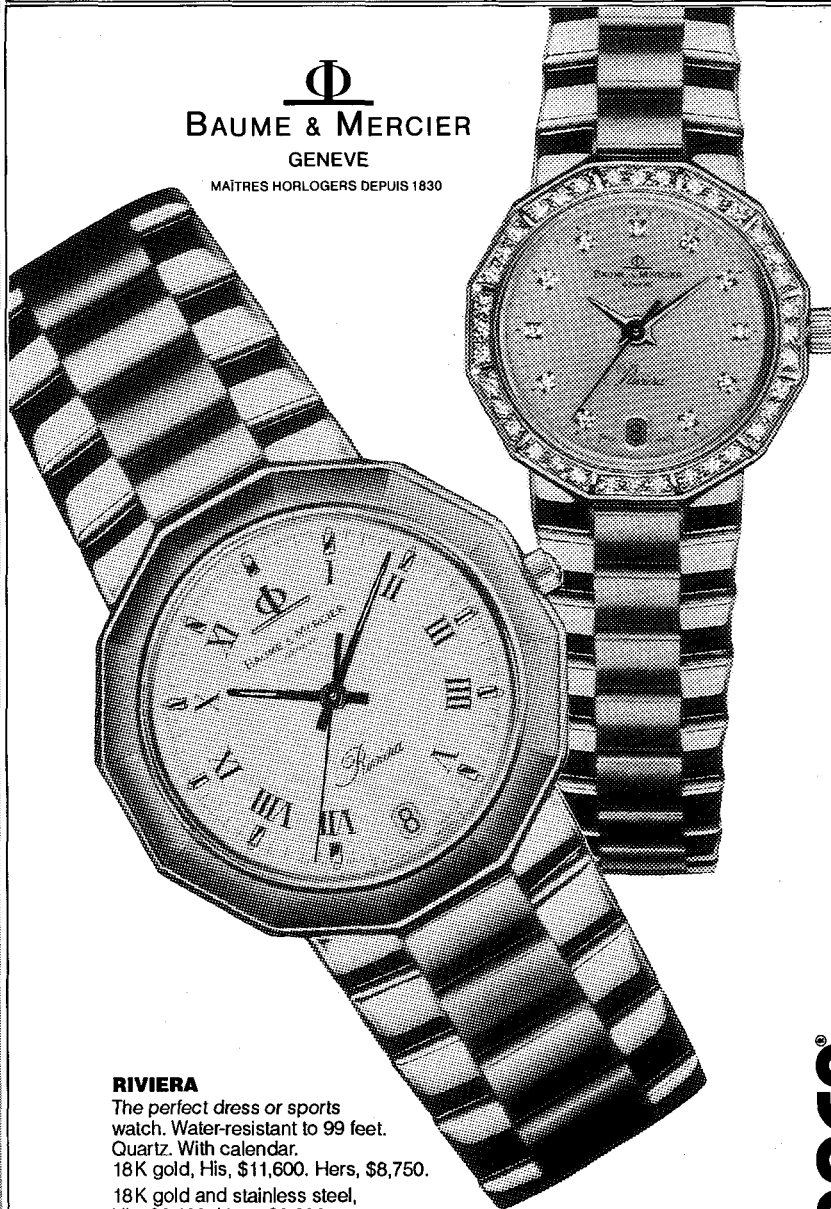
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FASHIONABLY ON TIME

Watches come in styles to suit most every taste and mood, and are often priced modestly enough to be collected as parts of a wardrobe, like handbags or fashion jewelry. Just as there is no single style in couture or ready-to-wear this year, with every length and look being shown on the runways, there's no definitive look in fashion watches.

There are watches bursting with color, unique forms, and even different textures, which can be mixed and matched to the wearer's individual style. There are watches in tank and round styles, suited for tailored fashions. A current trend in fashion watches is the convertible: One face, usually simple and basic, comes with several leather straps or colored rims (called bezels).

For example, Gucci's Model 1100 is a round, white-faced watch on a gold-plated bangle bracelet with a dozen interchangeable plastic bezels in a rainbow of colors (\$225 at **Gucci Shops**, 685 Fifth Avenue at 54th Street, 212-826-2600). Alfex of Switzerland offers a different take: a convertible women's watch with a gold-plated link bracelet and three leather straps, in red, blue, and black (\$295 at **Saks Fifth Avenue**, 611 Fifth Avenue at 50th Street, 212-753-4000).

Corsican villagers harvest the 300-year-old briarwood used by Daniel Mink. The deep brown wood is treated for three years before being carved into watch bezels. The watches, which are available in a number of dial treatments, respond to each wearer's chemistry by turning different shades of brown over time (\$675 to \$3,500 at **Aaron M. Jewelers**, 526 Seventh Avenue at 38th Street, 212-302-1457).

Hulbot's signature style is a black-rubber strap and delicate screws fastening the bezel to the case. The Swiss-made quartz watches are priced from \$2,100 to \$15,000 at **Stephen Paul Jewelers** (874 Madison Avenue at 71st Street, 212-734-4970).

And in archetypal New York fashion, Bulova makes a subway-token watch. Available in silver or gold, it can be purchased for \$65 at the **New York City Transit Authority Museum** (718-330-3060).

On the cover: A Masonic watch made in the 1950s by Waltham, with a gold-plated bezel and a steel back. The enamel dial bears symbols of the fraternal order (\$2,000 at Time Will Tell).

Preceding page: The Softwatch, by Exaequo (\$129; to order, call 800-626-TIME).

TIMELY ARTISTRY

Over the past several years, art has traveled from the walls of museums and galleries and been creatively adapted into clothing and accessories. Art lovers can even strap on watches inspired by their favorite periods and motifs.

Admirers of Dada will be intrigued by the Softwatch from Exaequo. The watch case, in silver or yellow or pink gold, curves in and out around a dial featuring roman numerals that are as surreally proportioned as the case. It is available for \$129 by calling 800-626-TIME.

Each year since 1988, Movado has commissioned a noted artist to create a limited-edition watch. Past years' watches have been designed by Andy Warhol, Yaacov Agam, and Arman. This year, the artist is James Rosenquist, and the watch is "Eclipse, Eclipse, Ellipse."

Rosenquist has created an Abstract Expressionist timepiece with three dials, each melding into the next. The Ellipse dial, a swirl of blues and white, represents the earth seen from space, says the artist. The middle dial, Eclipse, is a mix of reds, purples, and yellows, like "a burning meteor... eclipsing the earth." And the Elapse dial, in which the pointillist images of a fork, a knife, and a spoon are discernible, is "an elapse of time... maybe the elapsed time between meals. Time is ticking for hungry people."

Only 180 Rosenquist watches will be produced (\$30,000 to \$35,000 at the **Movado Design Store**, 625 Madison Avenue at 59th Street, 800-3-MOVADO).

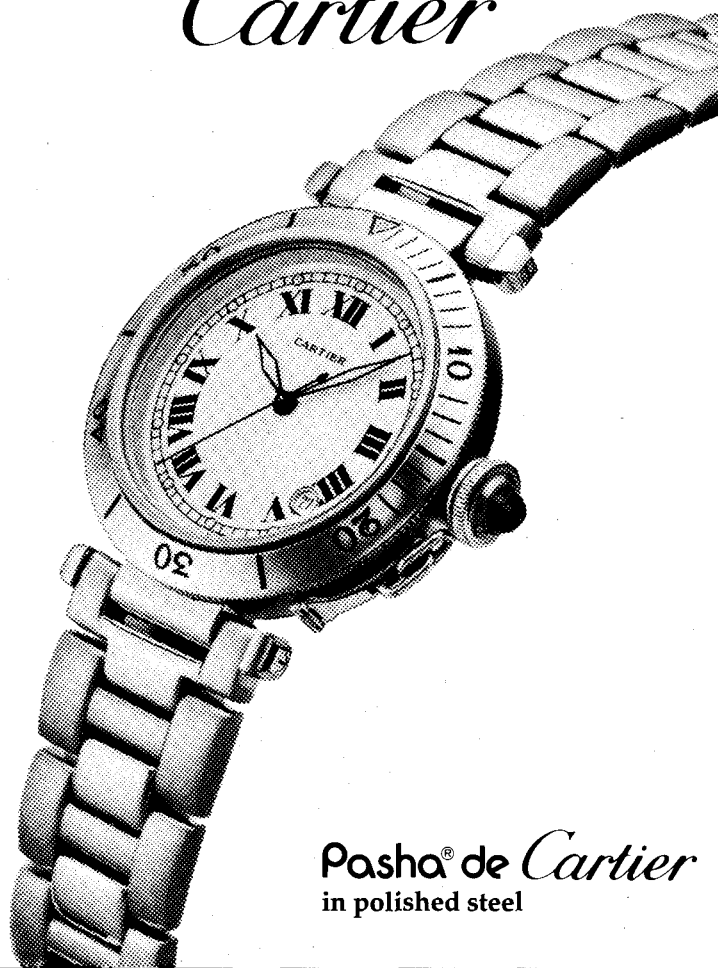
SPORTS TIME

Sports watches are for astronauts, deep-sea divers, forest rangers, and ocean-going sailors—and anyone who wants to feel like one.

Chronographs, which bear subdials on their faces that measure time in a variety of increments, have been popular for several years. Prices start with the \$80 Swatch, a chrono in such high demand that many customers are willing to purchase several "regular" Swatches in a package to get one.

More typically, chronos are a big hunk of watch strapped on by an equally substantial strap or bracelet, and the price goes up with each function added. Though most of these watches are designed for men, many are worn by women.

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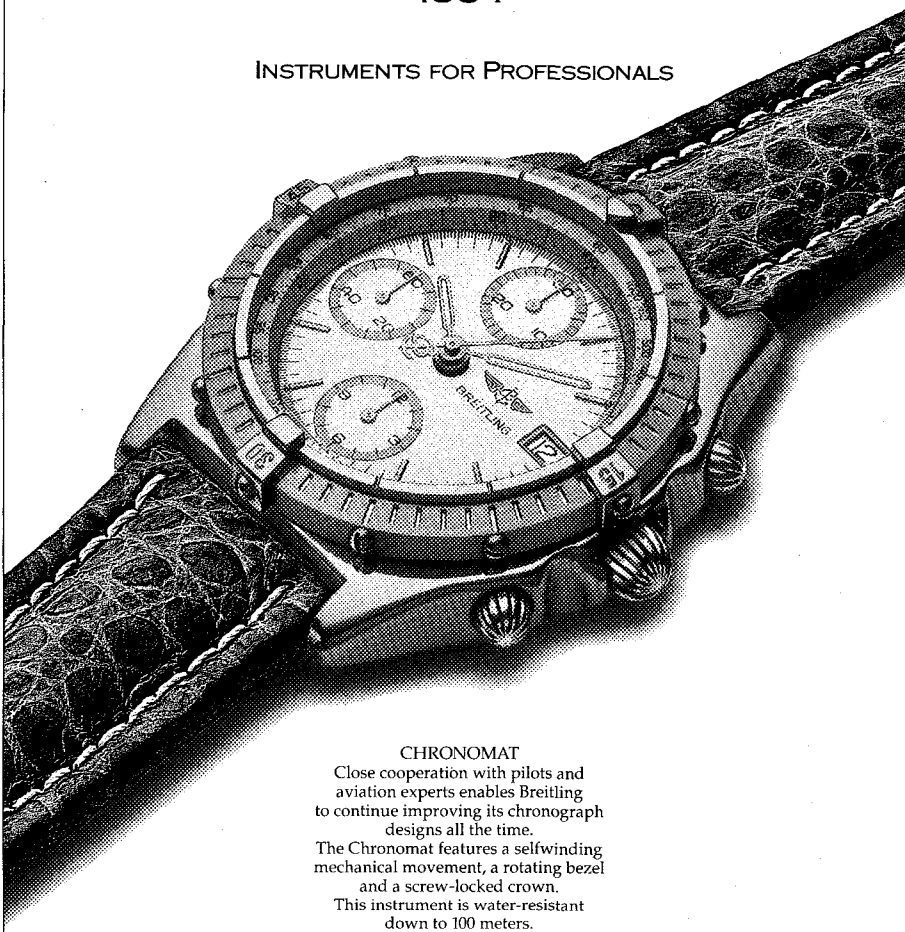
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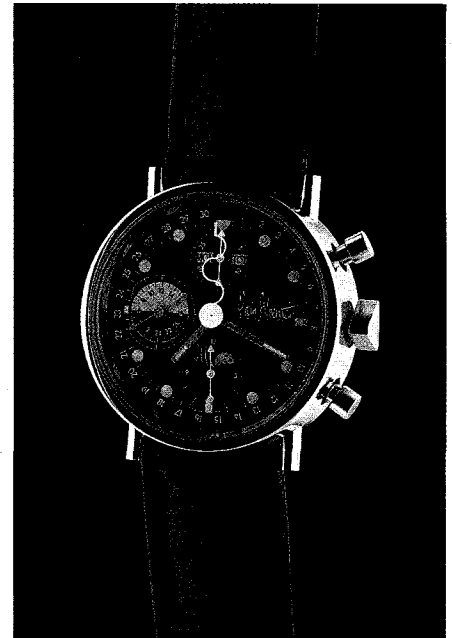
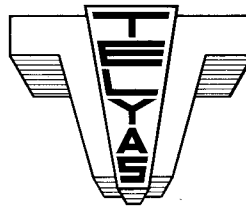
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According to Ken Grazi, owner of **Kenjo** (40 West 57th Street, 212-333-7220), chronographs by Breitling are among the most popular, particularly the white-dial-and-brass-subdials combination. The most popular case is stainless steel, but several metals are available. With a sharkskin strap, the permutation described above costs \$2,300. **Telyas Ltd. Fine Jewelry** (1202 Third Avenue at 70th Street, 212-744-5050) also carries Breitling.

The Tidal Chronometer from Krieger integrates tide, time, and moon-phase functions (\$795, on a blue or brown sharkskin strap, at Kenjo and **Fortunoff**, 681 Fifth Avenue at 54th Street, 212-758-6660).

Baume & Mercier's Formula S is a new line of lower-price sport watches featuring five different models with automatic and quartz chronographs (\$550 to \$2,195 at **Tourneau**, 500 Madison Avenue at 52nd Street, 212-758-6234).

There are lots of other sports and high-tech timekeepers besides chronos. Seiko's Flight Computer is made for pilots: A blue anodized-metal bezel has a slide rule on its perimeter, a chronograph for split-second timing, an alarm, a second time zone, and an altimeter. All this is encased in stainless steel and fastened to the wrist on a steel and gold-plated bracelet (\$495 at Fortunoff).

Among Tag Heuer's latest sports watches are the 4000 Automatics, which come with sharkskin bands in six different colors and are water-resistant to 200 meters (\$850 to \$1,000 at Saks and Tourneau).

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RETRO GRADE

The mania for vintage watches has moderated since its high about two years ago, when prices peaked. Much like the art-auction market, the market for vintage timepieces has now "normalized," making this an excellent time for collectors to make purchases. While a handful of expensive European brands may remain the most prized vintage watches, a large investment is not required to begin collecting. Watches by American manufacturers such as Gruen, Hamilton, and Elgin are considered desirable by collectors, especially the gold models, and their prices have remained steady.

For collectors with more to invest, there are five European brands for which there is always demand: Patek Philippe, Audemars Piguet, Vacheron Constantin, Rolex, and Cartier. Their "golden age" was between 1915 and 1965. During this vintage era, each of the manufacturers had arrived at a distinctive balance of craftsmanship, style, and relatively limited production. While these remain among the finest brands in contemporary watches, in the mid-'60s many of the companies changed ownership and multiplied their production tenfold.

Rolex is a name every vintage-watch buyer—Japanese, Italian, or American—recognizes. **Time Will Tell** (962 Madison Avenue at 75th Street, 212-861-2663) has a selection of Rolexes dating from the early 1920s to recent models, priced from \$900 to \$20,000. One, a Rolex bubble-back Oyster chronometer dating from the 1940s, features an automatic mechanical movement and a 9K rose-gold top (\$4,800). Current Rolex models can be found at **Wempe** (700 Fifth Avenue at 55th Street, 212-397-9000).

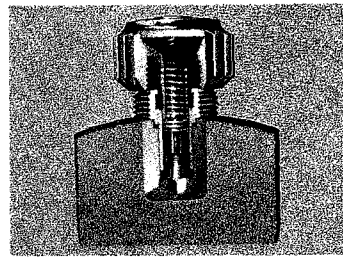
The tank watch from **Cartier** (653 Fifth Avenue at 52nd Street, 212-753-0111) is available in dial combinations to suit every taste. The Cartier tank is also at **Cellini Jewelers** (in the Waldorf-Astoria Hotel, 301 Park Avenue at 50th Street, 212-751-9824) and at Telyas—along with Cartier's Pasha watches. The new limited-edition Three-Time-Zone Pasha, however, is available exclusively at Cartier.

Concord's recently reintroduced Delirium watch has been updated with red, blue, and green crocodile straps and colored mother-of-pearl dials (\$2,490, or \$6,660 with diamonds on the dial and bezel, at **Stanley & Son**, 1006 Sixth Avenue at 37th Street, 212-354-6975; 1138 Lexington Avenue at 79th Street, 212-794-4977).

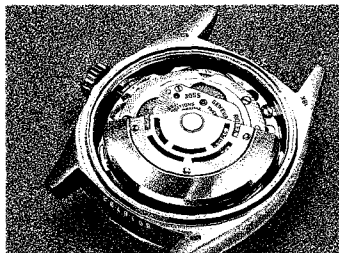
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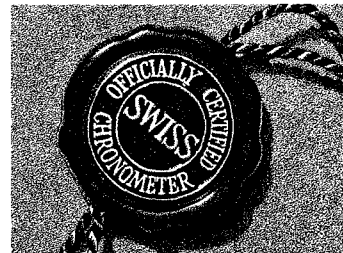
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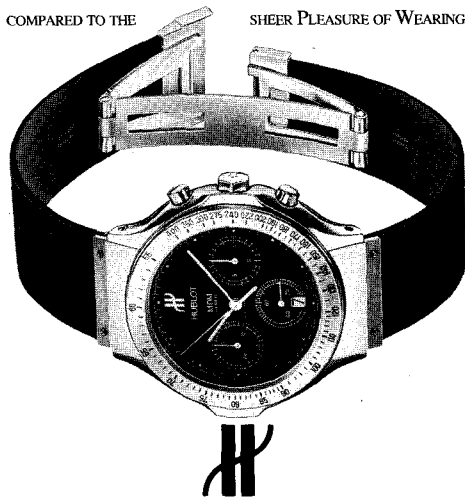
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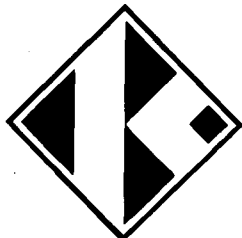


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Located on 57th Street between 5th and 6th Avenues, you will find a fascinating watch store named Kenjo.

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Kenjo is the oldest and largest Breitling dealer in the United States with the most extensive selection. Additionally, they are the exclusive agents for Eberhard watches. Some of the other Swiss watch brands you can find at Kenjo are Omega, Rado, Tag-Heuer, Hamilton and Eterna to name a few.

If you are one of the new Swatch Collectors you will be happy to know that Kenjo is an official Swatch dealer where you can find all of the new 1992 Swatch watches, including Scuba's and Chronographs. They also have one of the largest collections of Vintage Swatches as well as the more famous Specials and Art Editions such as Keith Haring's, Breakdance, Folon, etc.

Kenjo is committed to offering new and exciting watch products and to providing the finest sales and watch service with a concerned personal touch.

Watch for their new store opening at 740 Madison Avenue between 64th and 65th Streets which will be an exclusive Breitling store.

FUTURE TIME

The union of form and function in elegant, simplified lines is what so-called future fashion is all about. And since New Yorkers set many of the fashion trends for the rest of the world, it is only fitting that so many sleek, ultramodern watches are available here today.

From Georg Jensen comes a unisex watch made of brushed stainless steel, with a square face and dots for hour markers. The bracelet is a fine stainless-steel mesh (\$795 at *D.F. Sanders & Co.*, 952 Madison Avenue at 75th Street, 212-879-6161).

Known for its utilitarian design of objects from coffee makers to razors, the German firm Braun has produced a calendar watch made of a brushed aluminum alloy, with a black leather strap (\$210 at *D.F. Sanders* and the *Museum of Modern Art Design Store*, 44 West 53rd Street, 212-767-1050).

Also at MoMA is the Albino Watch—cool white quartz plated with chromium—by M & Co. (\$175), and the Milus Steel Watch. The latter was designed by Paul Junod and has a white face with tiny dots to mark the hours (\$365, on a black leather strap).

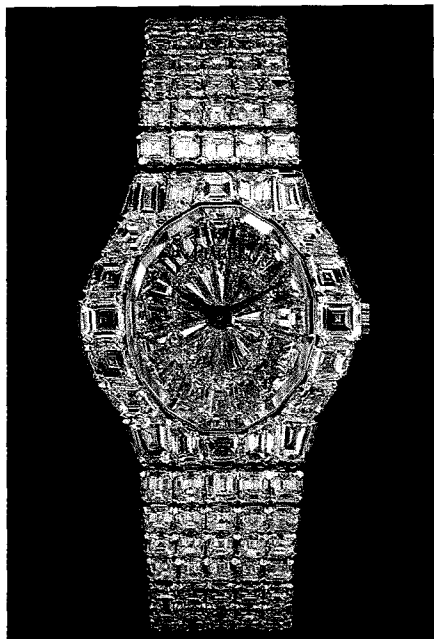
The *LS Collection* (765 Madison Avenue at 65th Street, 212-472-3355) carries Wing Watches designed by Viennese cartoonist Alfred Brodmann. Each of the delicately curved quartz tank watches is numbered and hand-assembled in New York (\$1,150 in brushed or polished sterling silver, \$2,950 with an 18K gold case).

From Microtec comes a watch on which everything visible is matte black except the stainless steel bezel. It is on a black-leather strap, is water-resistant, and shows the date (\$120 at Fortunoff).

WATCH THIS JEWELRY

Some of the world's most elegant timepieces are so encrusted with rare jewels that they are admired principally for their elegant appearance, their more mundane role of timekeeping lost in a blaze of diamonds.

High on that list is Piaget's \$1-million Aura, a man's watch comprising 237 matched and custom-cut diamonds (more than 55 carats) hand-set in 18K yellow gold. This one-of-a-kind showpiece—which was among ten extraordinary watches displayed at the recent opening of Tourneau Corner in Palm Beach—is available through Tourneau.



Aura, by Piaget, with 237 matched and custom-cut diamonds (\$1 million through Tourneau).

Another example of the jeweler's and watchmaker's art is Patek Philippe's La Flamme, awash in 166 individual brilliant-cut diamonds and 24 sapphire baguettes, all laid into 18K gold. Each link of the slender gold bracelet is individually crafted and assembled in Switzerland (\$67,000 at Wempe).

Chopard's Happy Diamonds is a familiar face in the world of jeweled watches. One model has the case and bracelet covered with diamond pavé and accents of sapphire or emerald. The diamonds in the signature "floating" case alternate with sapphires or emeralds (\$61,000 to \$87,000 at Cellini).

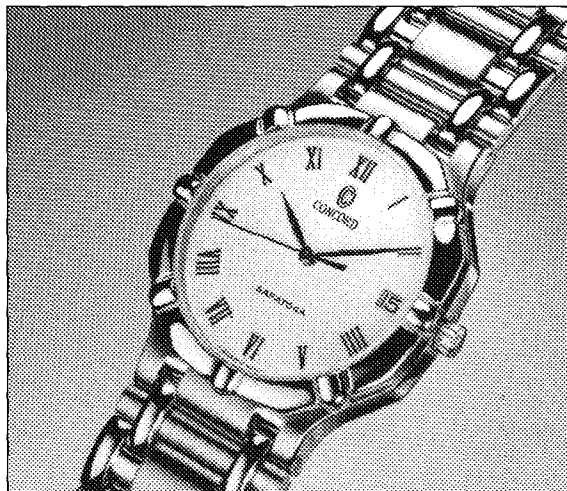
From **Harry Winston** (718 Fifth Avenue at 56th Street, 212-245-2000) comes the Ultimate Timepiece. The supple bracelet is formed of tiny circles of 18K gold or platinum, joined together to meet in four rows. Then 436 individual diamonds are mounted on the face, case, and bracelet to total 25 carats. (\$75,000 in gold, \$80,000 in platinum). The Ultimate Timepiece can be made to order with any combination of diamond and colored stones.

There are high-tech watches made of titanium and other space-age materials; watches for children that can help them learn to tell time; watches that can be worn as pendants or pinned on a blouse; desk clocks, mantel clocks, case clocks, and more.

Each one of these timepieces can serve as a lasting gift—one that, as the inscription on an old sundial reads, should "count none but sunny hours." •

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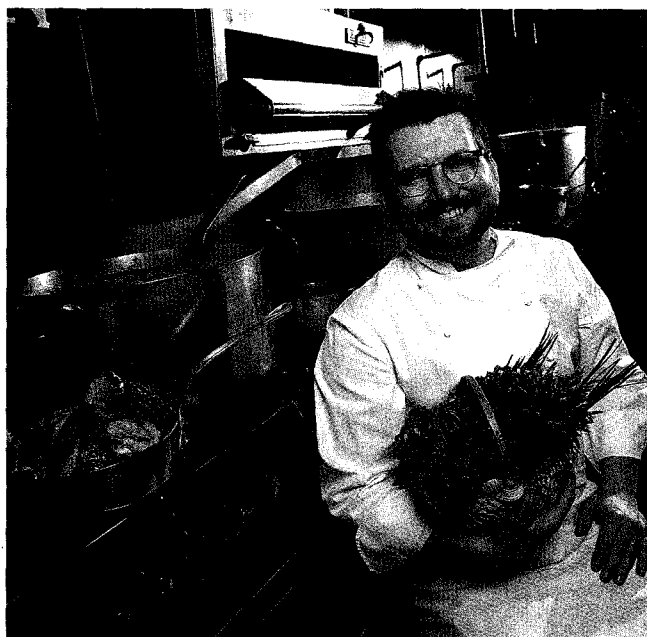
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NEW YORK
MAGAZINE

The Insatiable Critic/Gael Greene

BEYOND MEAT AND FRITES

“...The menu monomania has been abandoned. Chef Brennan’s signature salmon appears, rare at the heart, skin a nutty crunch. . .”



STEAK FRITES: Terrance Brennan at home by the range . . .

IT MUST HAVE SEEMED LIKE A BRILLIANT idea at the time: in the age of specialization and simplicity to create a menu with just two options—steak frites and the fish of the day. The ponytailed one, Andrew Silverman, and the one with the scholarly beard, Terrance Brennan, had won my heart with their ambitious \$21 menu at Prix Fixe (now \$24). Together, they hoped to transfuse sex appeal into Silverman’s languishing bistro, Espace, an also-ran on a street boasting Union Square Cafe, Coffee Shop, and Metropolis.

Even before the switch, they went to work on the old eseedy espace, where pleasant folding doors open to the sidewalk and ceilings soar but the ruling mood was murk and gray. Ruben Toledo’s urban cave drawings are barely dry. Sorry, but stingy velvet swags and odd skirts atop tall columns do little to warm the gloom. As for the concept, **Steak Frites**—alas, no one liked it.

By the time I arrived for lunch, the monomania had been abandoned for a limited menu of what New Yorkers want to eat at gentle prices (entrées \$7.50 to \$17.50 at lunch, \$12 to \$22 at dinner), all with a distinct Brennanesque sophistication. And the food is good. Unlike many new ventures, where the waiters seem to

mushroom soup, and at dinner, a napoleon of cod-and-mashed-potato brandade between toasted croutons with olives, greens, and a red-pepper coulis—are more successful than fresh artichoke with warmed goat cheese in a broth heady with carrot, leek, fennel, celery, and onion. Impeccable muscels are piled into a saffron’d bath, and sprightly frisée with bacon and haricots verts makes a splendid salad.

Noontime signals a focus on pasta, sandwiches—a fine burger with first-rate fries—and salads, many repeated at dinner for a dollar or two more. Moist curried-chicken-breast slices are hidden in a towering haystack of the great greens you’d expect a fast walk from the green-market, on a foundation of apricot-and-currant-studded couscous. More couscous at night in grand, slightly Frenchified style—chicken, lamb, and spicy merguez sausage in one bowl, grains, vegetables, and currants in another, a deep, dark

have been hijacked from a Trailways bus somewhere in the Midwest and brought blindfolded to New York, these seem to be trained, have pride in the burger’s house-baked oregano roll, know the provenance of the great onion rye (Bread Alone), and thoughtfully rotate the ketchup and mustard bottles label-out, Mr. and Mrs. Condiment, side by side.

Except for one day’s epidemic of saltiness (apparently cured by dinner a few days later), most everything has a certain elegance and lots of flavor. Two specials—at lunch, intense portobello-

glaze rather than the classic broth, and torrid harissa to intensify the heat.

Brennan’s signature saumon à l’unilatéral reappears, rare at the heart, skin a nutty crunch, beside a nice fennel-and-walnut salad. For vegaphiles, there’s a tempting assemblage of asparagus, mushrooms with shallots, creamed spinach, endive braised in port, ratatouille, and a potato gratin cake (rich in milk, cream cheese, and butter). Braised lamb shank may please carnivores even more than the strangely dry rib-eye.

Excellent sorbet or pot de crème au chocolat with a striped pastry “pole” and whipped cream (rather than the too-sweet coconut-banana napoleon) is comforting punctuation for the insistent sweet tooth. No need to apologize if Union Square is all booked up or you don’t make the cut at Coffee Shop. Now there’s a new contender on 16th Street.

Steak Frites, 9 East 16th Street (463-7101). Lunch, Monday through Saturday noon to 5 p.m.; dinner, Monday through Thursday 5 to 11:30 p.m., Fridays and Saturdays till 12:30 a.m. A.E., D.C., M.C., V.

WHAT WAS THIS NONSENSE? LONGTIME CUSTOMERS OF **Rocco** were aghast. For more than 50 years they’d come to count on this dowdy little storefront for all the southern Italian familiars—spaghetti marinara, the melts of mozzarella. And now such outrageousness. Grappa-cured salmon with fall-en leek soufflé, indeed. Potato gnocchi with fresh tuna ragù. What sacrilege. Mouths in need of veal parmigiana snarled and fled.

But a handful of the adventurous lingered. With his father’s retirement, the wandering son had returned from kitchens in Miami and Aspen.

Now Arturo Sighinolfi and his pal from Rutgers days, Mario Batali (an economics major who preferred to cook), are in charge. And they are finding an audience for potato-crusted prawns in tomato-mint dust with white beans and a roasted-tomato vinaigrette, for scallopini



... and his curried-chicken salad.

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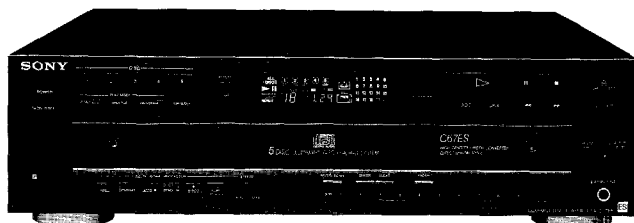
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of monkfish with preserved lemon, caper berries, and black-olive tabbouleh. All at gentle storefront prices: entrées \$12 to \$18, but mostly at the lower end.

Spruce up the joint? Well, they've done what they could on the budget—do-it-yourself painted mock marble below the chair rail, some Matisse-like squiggles just below the ceiling. And the story would be better if I could say everything emerging from the old-fashioned kitchen is wonderful. But it isn't. The truth is, some fancies work better than others.

Mussels in a sweet-pepper broth with beet-green-topped bruschetta; aristocratic greens with white beans and corn and a tomato chip; spicy mushroom hodge-podge with crispy polenta . . . all three are splendid starters. And affettati misti—a platter of sausages with olives and black-pepper focaccia—could perk the appetites of three or four. Even a flan of roasted peppers is saved from being nursery pap by its grown-up flavor.

Or start with pasta (\$6 as appetizer, \$10 as entrée): monster-size potato gnocchi, light as can be, with tuna in minted tomato sauce; herb-flecked twists known as strichetti with a cremini-and-porcini cream where the mushrooms win; tortellacci of brains and Swiss chard in a sage-touched brown butter; or remarkable old-fashioned tagliatelle in a ragù Bolognese. (All of these are better than the stolid potato ravioli, less-than-thrilling wheat spaghetti, and black-pepper pappardelle with shreds of stewed rabbit.)

The chef is hooked on dust. He likes to roast herbs and tomatoes all night in a 150-degree oven and then pulverize them. He can't resist scattering paprika on the sausage plate. I'm reminded of my living-room floor the month the cleaning lady disappeared. But he didn't invent this silliness, so I won't condemn him. And his dayfish (Rocco-speak for the fish of the day) is carefully braised, whether scrod or swordfish, in a saffron-perfumed potion with tomato, beside cabbage stewed in red wine and vinegar and topped with a peppery toss of parsley salad. Even something as mundane as chicken salad gets a boost from balsamic vinegar, marinated mushrooms, and polenta croutons. Osso buco with saffron orzo, veal chop with sautéed greens and roast garlic, and duck confit with frisée and lentils are good enough. But the huge, tough pork chop should be avoided.

There are just a few wines, nicely priced, carefully chosen. A Brusco di Barbi at \$20 or a rougher Centini at \$17 goes well with the food. Sorbetti may arrive, gift of the house—lemon, pear with red-wine granita on top, or grapefruit (from Papa Sighinolfi's garden in Florida). If dessert has to be chocolate, ask for the terrine.

Rocco, 181 Thompson Street, near Houston (877-0590). Open daily noon to 11 p.m. A.E., C.B., D.C., M.C., V.

Books/Rhoda Koenig

THE MOTHER OF US ALL

“... Eleanor Roosevelt forged an intellect and a will that transcended her unhappiness. P. J. O'Rourke is a perpetual yahoo. . .”

Eleanor Roosevelt: Volume One, 1884–1933, by Blanche Wiesen Cook. Viking; 587 pages; \$27.50.

MUST ELEANOR ROOSEVELT, WHO ONCE needed rescuing from condescending men and silly women, now be saved from the feminists? One begins Blanche Wiesen Cook's biography with some trepidation at her insistence that Roosevelt be “reclaimed” as one of “our foremothers,” someone who realized that “religion and spirituality are about . . . community and connectedness.” “In thinking about the personal and the political in the life of Eleanor Roosevelt,” she says, “I have turned frequently to the writings of Virginia Woolf,” which is rather worrying and, later, hilarious, when she says that one of Roosevelt's teachers, “like Virginia Woolf, . . . condemned the giant cucumbers in the garden that spread themselves all over the roses, fed off their strength, and choked them to death.” For most of the biography, though, Cook is a lot calmer, and the speechifying and horticultural pornography give way to an intelligent and absorbing study of this extraordinary life, which also examines the climate in which women's mental and political lives were shaped—or stunted—in the early twentieth century.

Eleanor Roosevelt—as she was born, the niece of President Theodore—began her life in a world of great riches but little security. Her beautiful, frivolous mother mocked the serious child, calling her “Granny,” and ignored her for the pleasant duties of a leader of New York society—when Eleanor was seven, a relative was shocked to discover that no one had bothered to teach her to read. Anna Roosevelt's other task was trying to manage her husband, a job that would have been hopeless even for a woman of a far more pragmatic and forceful nature. Elliott Roosevelt, a nervous and unstable man overshadowed by his vigorous brother, sank deeper and deeper into alcoholism, until his wife had him committed to an asylum. Although Elliott's little daughter had been neglected by him as well—he would even forget her outside his club while he drank to unconsciousness—she adored his charm, his romantic personality. In his letters from the sanitarium he promised her rides in the “snow clad for-

ests, over the white hills, under the blue skies as blue as those in Italy” and urged her to use the stones of facts to build the “beautiful house called ‘Education’ ” and then, “my dear companionable little Daughter, you will come to Father and what jolly games we will have together.” When Eleanor was eight, though, in the space of five months her father died and she lost her mother and beloved brother to diphtheria. She retained, however, a belief in the importance of learning, believing not only that education would lead to love but also the reverse: She was to write of a friendship she formed not long after her father's death, “The giving of love is an education in itself.”

Roosevelt's next experience of love was her marriage, in 1905, to her cousin Franklin Delano Roosevelt, a match that their friends thought was more of an advantage for him. At twenty, Eleanor was already known as a remarkably kind, intelligent, and virtuous debutante. She was the mainstay of the Junior League's settlement-house program and had taken Franklin to tenements on the Lower East Side that astonished the wealthy Harvard student. (Cook reminds us that Eleanor, cruelly ridiculed as ugly in later life, was an attractive young blonde with several disappointed suitors. The protruding, crooked teeth that were so often caricatured developed nearly twenty years afterward, when her discovery of Franklin's affair with her secretary Lucy Mercer led to years of psychosomatic illness that caused her gums to deteriorate.) Franklin's good looks and romantic manner recalled her father's, but he was regarded as a weakling and a mama's boy—a charge Eleanor found painfully true. In Hyde Park and New York, they lived in the houses of his overbearing mother, and Franklin never sided with Eleanor against her; when, after several



ROCKING THE BOAT: Eleanor in Venice in 1905.

years of this situation, he found her weeping in misery about it, he told her she was “quite mad.” The Roosevelts had five children, but Eleanor, who would become a maternal idol to several future generations, left them to the care of strict and even sadistic nannies, neglecting her first baby so badly that neighbors threatened to call the Society for the Prevention of Cruelty to Children. She was often depressed, felt morbid and exhausted, and “wondered about her will to live.”

And yet Eleanor Roosevelt was able to forge an intellect and a will that transcended her unhappiness and made her as revered by reformers as she was loathed by such politicians as Calvin Coolidge, who attacked women's colleges in 1921 as “filled with women mired in Bolshevik heresy.” She was active in the League of Women Voters, founded a women's political newspaper, and wrote countless popular articles on the need for women to educate and represent themselves. She put her beliefs into action as well, teaching literature and politics at a girls' school she owned together with two women friends, urging her pupils

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to be aware of social injustice and to think for themselves.

Franklin Roosevelt's polio, which struck him in 1921, gave Eleanor her greatest cause of all. Though her mother-in-law insisted that Franklin retire into private life (he had by then been a state legislator and assistant secretary of the Navy), Eleanor knew that without a public purpose he would die. With her help and encouragement, he was elected governor of New York in 1928 and again in 1930 and then president in 1932. And through her own increased involvement in public life, Eleanor found ways to meet her emotional needs outside her difficult marriage. Cook presents much circumstantial evidence to support an affair between Eleanor and her handsome bodyguard, Earl Miller, as well as the previously revealed intimate friendship with the journalist Lorena Hickok.

Although she had worked her hardest to get Franklin the nomination for president, when he did receive it, Eleanor panicked, fearing that she would be imprisoned in the role of official hostess and supposedly writing a friend that she couldn't face it and would run away with Earl Miller. By the time she knew she would be First Lady, she decided to transform the role, as she had transformed herself. Cook leaves her there, on the threshold of the White House, and of greatness.

Give War a Chance, by P. J. O'Rourke.
The Atlantic Monthly Press; 233 pages;
\$20.95.

IT'S SOMEWHAT DIFFICULT TO THINK OF P. J. O'Rourke as a reliable foreign correspondent: One would imagine that, confronted by an uncomprehending native, he shouts louder and louder in English, then goes back to his hotel to write, between beers, about the dumbness of the local population. In *Give War a Chance*, which could just as well have been titled "Joe Bob Briggs at the Front," O'Rourke again reminds one that the complaints of the politically correct do have an objective correlative.

These reports from the Gulf, Belfast, and the crumbling Berlin Wall, bulked out with domestic ruminations and book reviews of graffiti-level crudeness, display the style of a writer whose crest could read, IGNORANT AND PROUD. (Or perhaps the first adjective should be "comatose.") O'Rourke wrote in *Playboy* that violent crime dropped in the past five years, an observation he now corrects with the footnote that "violent crime is through the roof after all." Sorry, guys.) Lee la-cocca, "a big lasagna," is condemned for writing "rubbish" for "meatballs." In Saudi Arabia, O'Rourke notes that "theft can be punished by amputation of the hand. There's also no begging. . . . I don't know what they amputate for this offense,

but whatever it is, I suggest we start cutting it off in New York City." The British Tornado pilots flying missions into Iraq are asked "the question that was foremost in my mind: 'Isn't that a long time to go without taking a leak?'" The man's two literary idols must be the kindergarten clown and Walter Winchell.

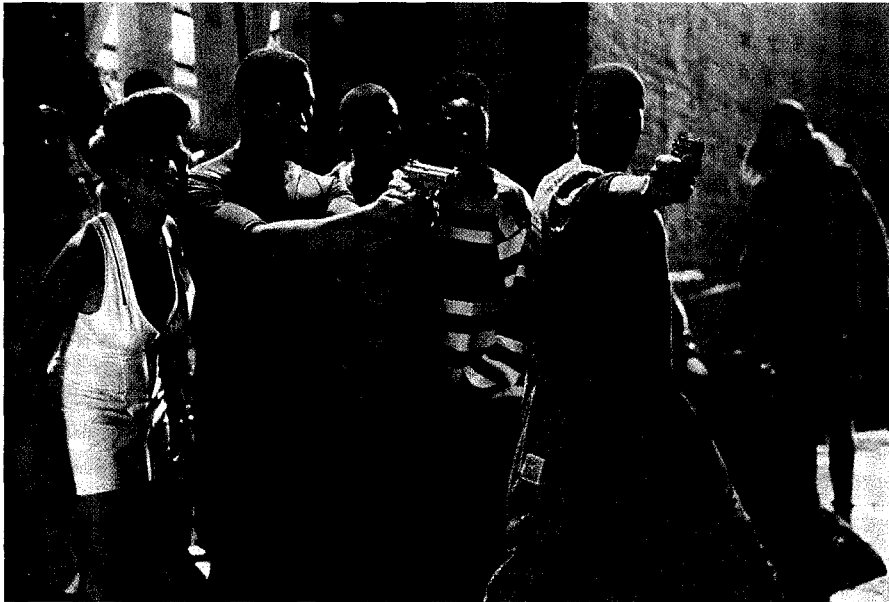
O'Rourke confesses that he was not always the fine specimen of ideological manhood he is today. In the sixties, "I believed love was all you need . . . I believed drugs could make everyone a better person . . . I believed the I Ching said to cut classes and take over the dean's office." Now, however, he realizes that liberals—in other words, the sixties walking undead—are "sanctimonious" and "hate wealth because they hate all success," and that liberalism "is an infantile world view . . . a philosophy of sniveling brats." Though O'Rourke presents this development as maturity, the more obvious interpretation is that he still swings with the *Zeitgeist*, goes with the cash flow, tagging along with whatever the noisiest, richest, and most self-satisfied boys are up to: This is a story not of a born-again bourgeois but of a perpetual yahoo.

O'Rourke now calls himself a conservative, but when you think of some of the people who have honored that word, you don't want him pinning that badge to his puffed-out chest. Within the bounds of polite discourse, another term suggests itself. Writing of an old issue being belabored, O'Rourke says he feels "a bit embarrassed at watching such manful thwacks being given to this dead equine." That's not the phrasing of a liberal or a conservative but of a fictional American. In his youth, one feels sure, George F. Babbitt was quite a wild fellow, too.

In brief: SLIPPING AND SLIDING, COOL AND hot, Toni Morrison's *Jazz* (Alfred A. Knopf; 229 pages; \$21) is a paean to Harlem in the twenties, to black suffering and merriment, and to the American art form of the title, music that "made you do unwise disorderly things," that "begged and challenged each and every day. 'Come,' it said. 'Come and do wrong.'" Among those dancing feverishly, if not always willingly, to the rhythms are Joe Trace, a middle-aged salesman of beauty products; his seventeen-year-old lover, Dorcas, "with hooves tracing her cheekbones"; and his wife, Violet, a nervous, unpredictable woman whose revenge on the pair taps a current of unease. "Word was that underneath the good times and the easy money something evil ran the streets and nothing was safe—not even the dead." Morrison's writing can be as shiny, soft, and pretty as rain, but it can also sweep away her characters, who often seem merely convenient props for her prose. In the end, *Jazz* is less about words than it is about music.

ONE THRILLS, THE OTHER DOESN'T

“... *White Sands*, a loosely wrapped fajita, offers chic open-sky locations; *Deep Cover* is the liveliest of the recent thrillers. . .”



TOUGH GUY: Larry Fishburne (left) stars as an undercover cop.

IN TWO NEW THRILLERS, *White Sands* AND *Deep Cover*, virtuous local policemen get caught up in complicated dirty schemes run by corrupt federal investigators. With perfect timing, the movies plug into the current mood of suspicion, in which all authority is rotten, idealism is impossible, and “politics” rules everything. The heroes survive by their wits alone.

The films have little else in common. You can, for instance, quickly forget about the southwestern *White Sands*, a soft and loosely wrapped fajita directed by the rapidly sinking Roger Donaldson. The movie offers some chic open-sky locations near Santa Fe and also some talented people getting dry in the mouth from a desert of a plot, including Willem Dafoe, Mary Elizabeth Mastrantonio, and Samuel Jackson, as well as the unfortunate Mickey Rourke, who seems to be playing not a character but the myth of Mickey Rourke (and badly, too).

Deep Cover is another affair altogether. The story, concocted by writers Henry Bean (*Internal Affairs*) and Michael Tolkin (*The Player*), isn't especially plausible, but Bean and Tolkin are shrewd about such things as power relations among the assorted South American, black, and white thugs of the underworld, and they appear to share the refreshing idea that

the audience for a violent urban thriller need not be put off by intelligence or even by literacy (Delmore Schwartz gets quoted at one point). The excellent Larry Fishburne stars as a sternly moral cop who goes undercover in the Los Angeles drug business, becoming partners with Jeff Goldblum, an intellectual lawyer attracted to the excitements of the criminal life. The movie marks a new, serious direction for Goldblum, who uses his solemn self-absorption to bring out the amazement of a middle-class man's acceptance of the ruthless rules of crime. And director Bill Duke (*A Rage in Harlem*) not only is attuned to the bitter wit of the screenplay but appears to be working out the elements of a distinctive style. For instance, Duke has developed a stuttering jump cut to suggest how dazed his hero is by the chaotic life of the streets. In all, *Deep Cover* is the liveliest and smartest of the recent urban thrillers.

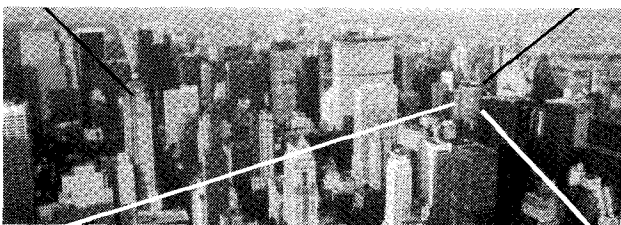
THAT BABE RUTH WAS THE GREATEST PLAYER ever to put on a baseball uniform remains a matter of common consent. And yet, as the years go by, Ruth's accomplishments become harder and harder to understand. Sure, the game was easier to play in the twenties and thirties: The men hit in daylight, traveled by train, and never had to

face specialized relief pitchers throwing backup sliders. Still, Ruth's astonishing productivity (he hit for high average as well as for power) is almost beyond normal measure. Seen from a distance, he seems less a mortal than an uncontrollable and willful god—half all-powerful Zeus, half clowning Bacchus.

Ruth scandalizes all our modern pieties about fitness and athletic achievement. Barrel-chested and round-shouldered, with a capacious gut and skinny legs, he had a sloping, strangely shaped body for a great athlete, and he messed himself up constantly, drinking heavily, piling into a hotel at night with two whores—only to arrive at the park in the morning on a few hours' sleep and hit, say, two home runs and a double. He was a testament to dirty living. And yet this couldn't have been all of him. At the age of 37, after years of violent barnstorming, Ruth hit .341 and belted 41 home runs. The timing and balance of the swing couldn't have been entirely a matter of dumb instinct.

The Babe, starring John Goodman, is a big, broad, conventional Hollywood production that takes its tone from Goodman's hanging tummy and wiggling rings of flab. The picture is boisterous and maudlin; it leans too heavily on the gross pop-mythological approach, starting right at the beginning with the camera slowly approaching Yankee Stadium from the air, as if God were inspecting his property at Chartres. As the movie tells it, George Herman Ruth of Baltimore, Maryland, gets dumped off at a dour Catholic “industrial” school by his father when he is seven. He is an overweight, pie-faced little brawler, with the social graces of a pig rooting in garbage. The first time he plays baseball, a priest throws a few pitches past him. And suddenly, it happens. Anger comes into George's eyes, trumpets blare on the soundtrack, and there it is, *The Swing*. Just like that! Legs initially close together, then a short rapid stride, a smooth uppercut, and the ball goes sailing over the wall and lands in Cooperstown.

Writer John Fusco and director Arthur Hiller go for easy, obvious stuff—the Babe's roaring bonhomie, his kid-in-a-candy-shop appetites, his cigar, his flask, his fart jokes exploding in a party of swells. They caricature all the authority figures; they make the baseball scenes



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largely unbelievable in the usual way (with slow motion). All the mythic moments are there—the homer (made into two homers) hit for the kid in a hospital; Ruth's pointing to center field and then hitting the ball there in the '32 series. But the daily miracle remains more inexplicable than ever. This Babe Ruth is much like *Amadeus's* buffoonish Mozart, giggling under the table between masterpieces. Ruth is a genius with a gift that he doesn't understand and doesn't have to work at. It's as if the movies had to turn these amazing men into clowns in order to make them palatable to us.

Yet John Goodman comes through. When Babe is thwarted or denied love, misery works up from his broad jowls to the narrowed brow and gathers in his eyes. He is a comical-tragical cartoon of woe. In his old-fashioned uniform, the awkward young man looks like a melancholy trained bear. And the joke of his oddity increases as he becomes a success and begins driving around Boston (where he played for the Red Sox) in an open car and a fur coat, throwing away money on strangers, a primitive man too unconscious to know that he was changing the way public figures were supposed to behave. This unloved child grabbed at every drink and piece of food, every woman that he could lay his hands on.

The movie splits into a mythic approach to Ruth's abilities and a tragic-pathetic view of his personal life. Ruth felt some instinctive sympathy for kids who had nothing, who wanted only *him*. He knew about longing. He pursues and marries a genteel woman (Trini Alvarado), but she is all wrong for him, and like a henpecked W. C. Fields husband, he pines for the barroom, the hotel restaurant, the company of gamblers and whores. In the end, he disappoints his first wife and marries an astute, tough show-business woman (Kelly McGillis) who knows how to control him. Yet he is never organized enough to become a manager—his fondest dream—and he declines into misery and illness.

Fusco and Hiller get the early, nostalgic stuff right. In Boston, during World War I, the men play before small crowds, and when Babe hits a home run, a barbershop quartet in straw boaters leads the cheering with a gallant song. It's still a pastoral, intimate game, played before big-city rubes. But the filmmakers miss the transformation that Babe Ruth wrought on baseball in the twenties. Ruth created modern celebrityhood, becoming, in New York, the center of a new concentration of money and excitement—the dynasty built around him lasted into the middle sixties. The actual Babe was a revolutionary as well as a lush who could swing, but the great athlete at the middle of this emotionally overwrought movie remains as distant, and as unknowable, as ever.

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WOMAN'S WORK

“...This smallish exhibition fills in the blanks on the map of Eva Hesse's life without fundamentally changing the topography. . .”

NEW HAVEN

THE ARC OF **Eva Hesse's** CAREER WAS blindingly short. Its mature phase lasted from 1966 to her death from a brain tumor in 1970—not even four years. Her early phase was almost as brief: She graduated from the Yale fine-arts department in 1959 and spent a catalytic year (1964–1965) in Germany before coming back to New York. Into that decade-plus she compressed a complete evolutionary span of the sort that takes other artists a lifetime: from muddy student mediocrity to full maturity and a place as one of the finest American sculptors of the century. It was a short career but a powerful one.

Hesse's late work is widely known, which is odd considering that it's generally too fragile to show. (Most people mistakenly think they have seen it adequately in photographs.) But the whole story has never appeared in one place—some early work has never even been shown. Yale University Art Gallery, which has been doing a series of alumni shows, has now turned to Hesse. This smallish exhibition fills in the blank spots on the map of her life without fundamentally changing the topography. Like Robert Smithson's science-fiction phase, Hesse's early adventures aren't great in themselves so much as they are greatly revealing of other dimensions in what we thought we knew.

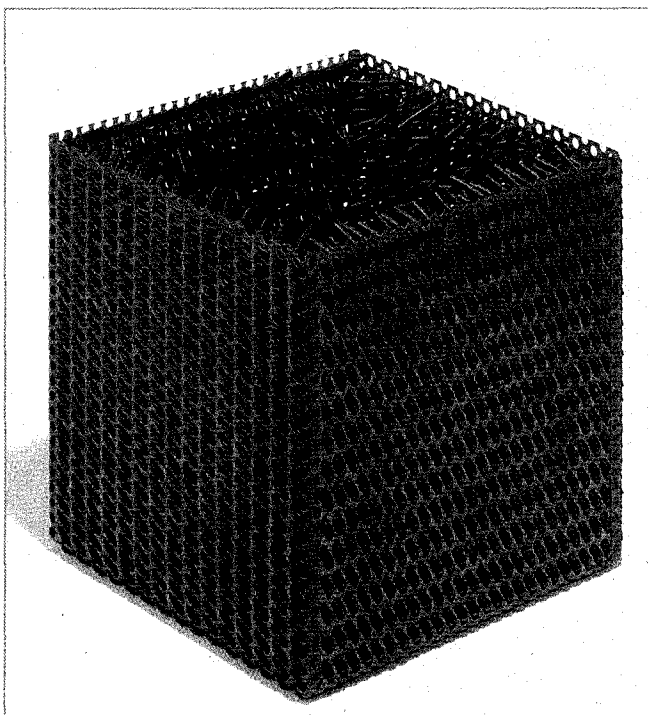
Hesse's German Jewish parents barely escaped the Nazis in 1938 by stowing their two girls in a Catholic orphanage and collecting them three months later. Whether for that reason or some other, Hesse spent her adult decade convulsed with anxieties that she confessed to at length in her journals. A full set is being edited, but the excerpts in the catalogue are fascinating for their examination of female doubt and the slowly solidifying self created through her work. Married for a while to artist Tom Doyle, Hesse protested, “I cannot be so many things . . . woman, beautiful, artist, wife, housekeeper, cook, saleslady all these things. I cannot even be myself, nor know what I am.”

She took several years to figure it out. Admitting that her childhood idol was Willem de Kooning, Hesse was still paying homage to him in 1960 with Abstract Expressionist figure paintings that are so bad they remind you why the style had to end. She complained about the problems of transferring drawings into paintings. And, amazingly, she was right: Even in their early stages, the drawings are completely resolved works of art whose importance is only belatedly being recognized.

gather all her major themes in microcosm.

By 1966, back in New York, she had landed on her feet. Several things about her late work that were ignored (or minimized) in the sixties now have to be addressed. Black balls and sausage forms are typical of the period. Her work is suddenly both more sexual and more sculptural. A mysterious absurdist humor appears, and stays. She admires Samuel Beckett, and praises art that is “ridiculous” and “dumb”—because it only haltingly concedes its identity.

Hesse is the counterbalancing voice in minimalism—one of the very rare “female” ones and certainly the strongest. Her determination to let the materials speak for themselves is as purist as anyone's, but what they speak is riddled with tonalities and shaded with ambiguities. *Accession V*, of 1968, a cube of perforated steel threaded with rubber tubing, is a characteristically stunning case of combinatorial shock: a hard steel box tickled on the inside by organic-looking papillae. I hadn't realized—until I saw it at Yale preceded by vaguely Surrealist prototypes—how much *Accession* reminds me of Meret Oppenheim's fur-lined teacup: a woman Surrealist's classic statement about palpitating interior spaces and global eroticism. There is a video of Hesse shaking *Accession* to make the papillae shiver like little fingers.



BOXED IN: Hesse's *Accession V*.

When Hesse went to Germany with Doyle in 1964, she was scared and miserable. But the confrontation with European art broke the De Kooning stranglehold and launched her into sculpture. She was as gifted there as in drawing. Germany did two things: It introduced a modified Surrealism into her imagery. And it started her on a course that involved strange, awkward, garish reliefs built out of cords and found materials. The reliefs were inspired by European examples but flirted additionally with breast forms, nipple points, and phallic oblongs. Like Smithson's paintings, Hesse's early sculptures are scarcely more than curiosities, yet they

Hesse didn't try to out-macho the men. Despite all her anxiety (or because of it?), she refused to leave the mental ground she knew and owned. If you imagine Richard Serra as her antithesis within minimalism, you can see the polarity she chose. Serra's art pits itself against the brute force of the natural world: crushing monumentality meeting crushing monumentality. This confrontation with mass and weight is arrogant, single-minded, and anti-psychological. Serra is the tough guy playing football with the gods.

Hesse's mature sculpture is—literally—luminous and fragile. Often made of a rapidly oxidizing combination of translucent latex, fiberglass, resin, and rope, the

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late works are usually draped, stacked, or loosely set out on the floor. Plenty of artists in the late sixties were interested in casual, serial distribution systems like these. Only Hesse recognized in that openness of assembly something resembling Freud's notion of libido at play.

All her best objects have a shy erotic momentum. Their surfaces are mottled, soft, and skinlike. Light filters through them and glows from within; the light in their surroundings makes them respond and "light up." The artist has allowed them individuality: Each of the 50 fiberglass-and-resin tubes in *Accretion*, for instance, is different from the rest, and each stands on its own (leaning in a row against the wall). In *Repetition Nineteen III*, there are nineteen short tubes, like empty parchment wastebaskets.

Hesse's work doesn't engage in brute confrontations with its environment. It doesn't push its will on its surroundings, but it doesn't give way, either. Instead, it sets itself apart from the observer, maintaining a haunting otherness. It seems to have its own quivering life, threatening to burst into alien being, like a pod from outer space. This sense of psychological immanence—never specific, always vague—is Hesse's great achievement. It is, as far as I can tell, a woman's mind. (But not every woman's; that's not necessary.)

Yale's show confirms Hesse's position in the front rank of her generation, and it rounds out the picture. "I think art is a total thing," she once said. "A total person giving a contribution." She gave it everything, apparently. (Through July 31.)

THE BRIEF RUSSIAN SPRING—NOW ALMOST A century gone—was pure magic for artists. No longer pariahs (for a while, anyway), they were tools for modernization and change. Paintings, posters, film, and even fabric design felt their excitement. Still, "Theatre in Revolution: Russian Avant-Garde Stage Design 1913-1935" argues that one of their best successes was the wholesale overhaul of never-never land.

The Russian avant-garde theater was a great hybrid of visionary art and practicality. Beginning in 1913 with Kazimir Malevich's designs for *Victory Over the Sun*, artists enlisted the new ideas—Cubism, Constructivism, American pop culture, dance, Futurist performance—in the service of mass entertainment. Every advance in art became another ism in the theater, and another occasion for adventurous drawing by the likes of Vladimir Tatlin, Alexandra Exter, and Liubov Popova.

For 80-odd years, we haven't seen much of their stage work. This wonderfully giddy show—drawn from the 1.5 million objects in Moscow's Bakhrushin State Central Theatrical Museum—is as exotic as peacock's teeth. (IBM Gallery of Science and Art, Madison Avenue at 57th Street; through June 13.)

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COOL BRITANNIA

“...Rattle's project asked too much of the musicians; I suspect Nigel Kennedy has not bothered to practice much lately. . .”

APART FROM HIS MUSICAL GIFTS, **Simon Rattle** is famous for just saying no. Court-
ed and promoted on all sides, the 37-year-
old British conductor remains true to the
orchestra in Birmingham, England, where
he has been music director
and a leading citizen since
1979. And there he flour-
ishes. Most musicians based
in the industrial Midlands
would be apt to molder, but
not Rattle, whose work at
home seems only to enhance
his international prestige
along with that of his orche-
stra. Both clearly have a mis-
sion, and they vigorously
pursued it in three recent
Carnegie Hall concerts in-
tended to demonstrate noth-
ing less than “The Revolution of Expres-
sion: 1911–1912–1913.”

The composers chosen to illustrate
these years of upheaval included Debussy,
Ravel, Stravinsky, Schoenberg, Prokofiev,
Elgar, Delius, and Nielsen, an elite list
that could have easily been extended
(with at least six major orchestral works
to his credit, Ives would certainly qualify).
Although most of the scores became rep-
ertory pieces long ago—Debussy's *Images*
and *Jeux*, Ravel's *Daphnis et Chloé*, El-
gar's *Falstaff*, Schoenberg's *Pierrot Lu-
naire*, Prokofiev's Piano Concerto No. 1—
it was useful to hear them for once in a
historical context and be reminded of how
dramatically they differ in tone, tech-
nique, and expressive goals. Played in se-
quence, the music seemed to grow in-
creasingly intense and confrontational
from one year to the next—as did Europe-
an politics in 1911–1913—reaching an
explosive climax with Stravinsky's *Rite of
Spring*. How many other brief periods in
history produced music of equivalent di-
versity and turbulence, let alone so many
works of such enduring value?

Rattle and his Birmingham band get my
vote for conceptual ingenuity, and the mu-
sic was top-drawer—every orchestra should
visit New York with such imaginatively
planned, vitamin-rich fare. And yet the per-
formances, although competent and care-
fully prepared, were nothing special; Rattle,
for all his musical talents and zealous com-
munity spirit, is clearly not the sort of old-
time martinet conductor (viz. Toscanini,

Stokowski, Beecham, Karajan, et al.) to
whip, inspire, or terrorize a second-class or-
chestra into outdoing itself. Perhaps the
project also asked too much of the musi-
cians. To master and perform three such
difficult programs on tour is a
challenge that might daunt
even virtuoso bands from
London, Berlin, or Vienna.



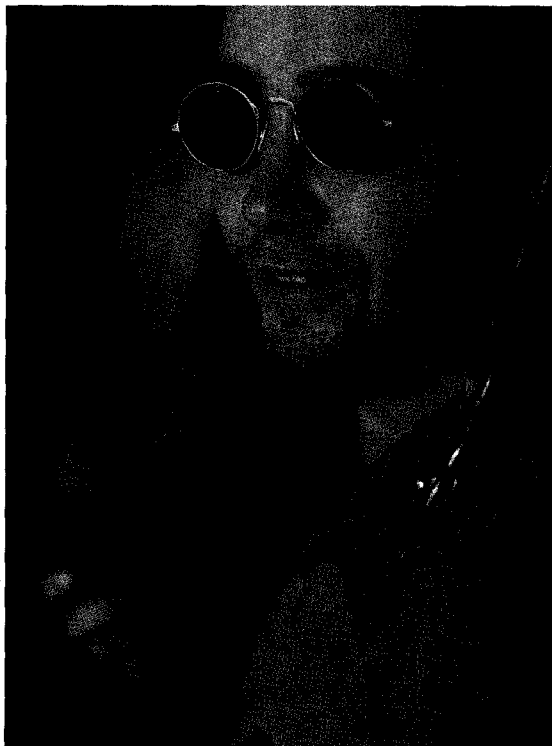
RITE ON: Simon Rattle.

Stravinsky's *Rite* served as
a fair illustration of what Rat-
tle and his players could ac-
complish. The conductor's
basic plan was to establish the
widest dynamic range the mu-
sic could bear—from barely
audible pianissimos to mas-
sive blocks of sound—and
work out finer instrumental
details as they arrived. That
approach automatically placed a great bur-
den on first-desk soloists, some of whom,
especially in the woodwind section, were
just not up to the job. The performance as a
whole had the right formal coherency and
violent energy but not enough discipline or
controlled guidance to sustain the asym-
metrical vitality, layered ten-
sion, and rhythmic obsession at
the heart of this still astonish-
ing, even shattering score.

And so it went: first-class
programs, earnest musical en-
deavor, many moments to sa-
vor, but only intermittent per-
formance magic. The high
point of the series was *Daph-
nis et Chloé*, played complete
and with an overall ensemble
precision and textural lumi-
nosity that sounded just as im-
pressive as on the City of Bir-
mingham's new recording
(EMI/Angel CDC 54303)—at
times even more so. The nadir
was reached in *Pierrot Lu-
naire*—hardly the orchestra's
fault, since this seminal, aton-
al chamber piece calls for solo
voice and only seven instru-
ments. Without translations,
most of the audience must
have had no idea what the po-
ems meant or how they related
to the music, while others
could only have been put off
by the mannered, ineffectual,

and often approximate declamation by
Elise Ross, the conductor's wife.

THE CITY OF BIRMINGHAM SYMPHONY OR-
chestra and Simon Rattle had scarcely left
town before another hot classical-music
property arrived from England: **Nigel
“The Nige” Kennedy**, who appeared with
the New York Philharmonic playing the
Sibelius Violin Concerto, Kurt Masur
conducting. Until he became famous for
wearing funny clothes while performing
the standard repertory, Kennedy was just
another promising young violinist. Now
he “cocks a snook” at concertgoers with
his outrageous toilette and lower-class ar-
got, and the British musical Establishment
loves him for it. His Philharmonic cos-
tume consisted of baggy black pants
turned up at the cuffs to display loud Day-
Glo lining; a ratty gray jacket with pasted-
on white patches that looked like human
skulls; a garish, Pavarotti-size madras
cloth to tuck under the chin along with his
violin; three days' growth of beard stub-
ble; and a windswept hairdo that defied
description. There was also much hopping



ULTRAVIOLINIST: Nigel Kennedy in costume.

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about and stamping of feet in the heat of the moment.

In addition to all that, Kennedy can actually play the violin, although I suspect he has not bothered to practice much lately. He phrases warmly and his tone is generally sweet and true, but there was also smudging and faking whenever the going got tough. For audible proof of how alarmingly the Nige's technique has deteriorated, listen to his secure 1987 recording of the Sibelius Concerto on EMI/Angel CDC 49717, supported by Simon Rattle and his ubiquitous Birminghamers. It's rumored that Kennedy plans to abandon classical music and form his own pop group. Before he does anything so rash, though, there's surely money to be made and fun to be had by teaming him with his equally florid American counterpart, Nadja Salerno-Sonnenberg, in a round of competitive violin duos. The Nige and the Nadj were obviously made for each other.

DURING MY EARLY DAYS IN NEW YORK AS A composition student, **Stefan Wolpe** was a familiar yet fragile figure on the scene, suffering cruelly from Parkinson's disease but writing abstract instrumental music of extraordinary rhetorical power and tensile energy. At the time, few were aware of his earlier scores, but after Wolpe died in 1972 the amazing extent and variety of his life's work began to emerge. The new-music group Continuum has played a leading role by organizing retrospectives over the years, most recently in Alice Tully Hall to honor the composer's ninetieth birthday.

Continuum's latest homage was particularly rich, concentrating on pre-1950 works unheard for years. From Wolpe's youth in Berlin there was music in accessible but wholly unconventional and hard-edged popular styles reflecting his proletarian commitment in angry workers' songs, political satires, and cabaret theater pieces. A song like "Order No. 2 to the Army of the Artists" (1929) almost makes Bert Brecht and Kurt Weill sound like sissies. In 1934 the composer fled to Palestine, where he immersed himself in Middle Eastern culture and rediscovered his Jewish heritage to write such pungently expressive songs as "Epitaph" and "Song of Songs." The two large-scale works on the program—a suite from a ballet about Moses, *The Man From Midian* (1942), and *Yigdal*, a cantata on a text by Daniel ben Yehuda (1945)—were composed soon after Wolpe emigrated to the United States. In these scores one can already hear the remarkable synthesis of earlier styles that would be distilled and developed in such transparent late pieces as *Form for Piano* (1959) and *From Here On Farther* (1969). The total picture of a major composer, one of the century's most significant, is at last coming into focus, and for that Continuum's directors, Cheryl Seltzer and Joel Sachs, can take much credit.

Illustration by Jeanne Fisher

Dance/Tobi Tobias

THE CAT'S MEOW

“...The Morris Company is performing with more power, coherence, and lucidity than ever. Kirstein turns Puss's boots to gold. . .”

SEEING THE **Mark Morris Dance Group** IN a concert that began with an odd, tender, ingeniously constructed duet, the new *Beautiful Day*, and concluded with the 1981 *Gloria*—Morris's triumphant essay on human frailty, endurance, and aspiration—may have spoiled dance watchers for anything else slated this season. Even the off-the-beaten-path site chosen for the performances bore the company's hallmark of audacity, funky charm, and unerring aptness. The Manhattan Center Grand Ballroom, located in Hell's Kitchen and slathered with architectural gingerbread in the Vegas-gone-theatrical mode, offered great acoustics, good sight lines in the improvised seating, and a welcome intimacy with the dancers.

The opening program, complemented by live music from the Orchestra of St. Luke's, was the celestial one. Even *Polka*, which might be a savage pagan ritual enacted at Stonehenge, had a divine purity to it, its primal energy organized into formal patterning that suggested both the time-honed motifs of folk dance and the paths of planets in their steady orbits. The succeeding concert was darker and tougher. Dominated by the horrifying *Lovey* (man turned against child) and the profoundly ominous *Behemoth* (man turned against mankind), it was lightened—if you can call it that—only by a pair of works that, without a flicker of sentimentality, captured the weird sadness of country-and-western recordings. The two programs, which played a week each to packed houses, constituted the company's official return to New York after a three-year residency at the Théâtre de la Monnaie in Brussels. Abroad, the troupe was given everything in the way of material comfort but not a culture to support the kind of art it purveys.

The high level of invention and intelligence in the choreography (most of which had been reviewed in this column before

it finally arrived in our town) is something we have come to take for granted. But now the company is performing with more power, coherence, and lucidity than ever before. *A Lake*, for example, which was created for Baryshnikov's White Oak Project, still suffers from overadherence to its Haydn score but is danced here with a physical and emotional gravity that enhances its virtues. Throughout the reper-

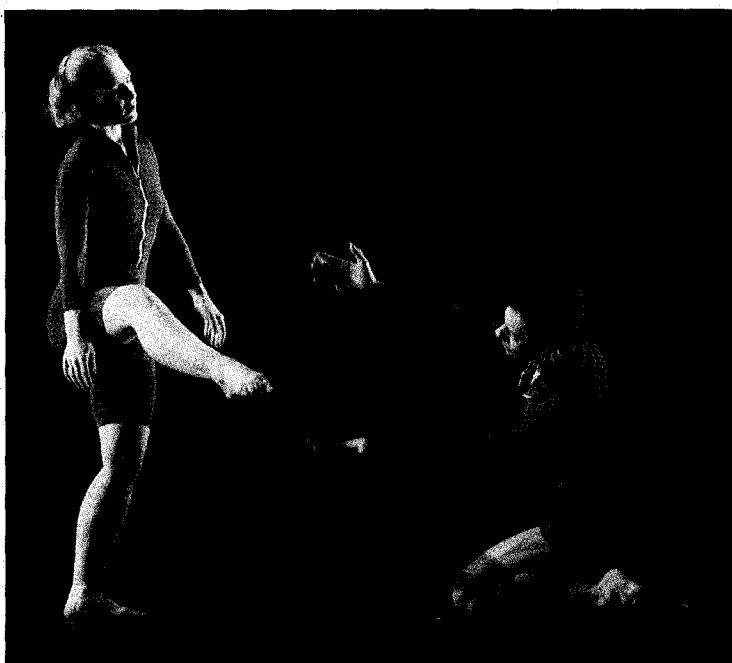
ers, siblings, perhaps even two aspects of a single being. Angularities of position and gesture, unusual actions and poses are all gentled into a strange harmony by the soft, attentive manner of their execution. Though its action is discontinuous, the dance has a steady flow, its physical and psychic energy leaping over the small stillnesses the way nerve impulses leap over synapses. There are three casts in all; my pleasure would have been complete if I could have seen this lovely, reticent dance three times in a row, differently peopled.

ONCE UPON A TIME, CHARLES Perrault tells us in his “Puss in Boots,” there lived a cat—smart, sly, and daring. And once upon the same time, there lived the youngest of three sons. As is the custom in fairy tales, our gentle human hero is poor, put-upon by his coarse elder brothers, and charmingly unworldly. His ingenuousness is a kind of purity, as his being handsome is a manifestation of spiritual grace. Worthy though he may be, the young fellow would never become heir to the realm without Puss—the master cat, as Perrault titles him—who knows just

how to hoodwink kings and vanquish ogres.

Lincoln Kirstein, who brought George Balanchine to America and with him founded the New York City Ballet, has long been attached to this tale. And well he might be: It takes little stretch of the imagination to read it as a parable of his relationship with the choreographer. Kirstein was the enabler in their partnership—the practical one in service of the “angelic” being who makes the world luminous. Kirstein recognized in Balanchine's gifts the power to give classical ballet a twentieth-century vitality and manipulated the rulers of the real world (the moneyed, the philistines) so that the artist of genius might flourish.

This clever cat who made it possible for his master to come into his rightful king-



ONLY CONNECT: Clarice Marshall and Keith Sabado in *Beautiful Day*.

tory, the dancers have made themselves conduits for the dancing—without negating their gloriously varied physiques or personalities. They don't sell you anything or tell you how to think about it; they're entirely without attitude. I know the comparison leaps wildly across genres, but witnessing this company in action now gives me the same sensations I had watching the New York City Ballet back in its glory time.

Beautiful Day—to a score that has been attributed variously to J. S. Bach and Georg-Melchior Hoffmann—quietly and with the utmost delicacy depicts a symbiotic relationship you can't quite put a name to. The man and woman (I saw Clarice Marshall and Keith Sabado one night, Joe Bowie and Olivia Maridjan-Koop another) might be dear friends, lov-

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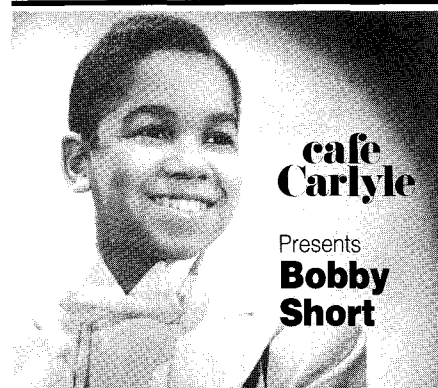
dom has just collaborated with the painter and theatrical designer Alain Vaës on a handsome picture book that retells "Puss in Boots" for today's children and their elders. Issued by Little, Brown, it is the center of an exhibit—"Puss in Boots: Three Centuries of the Master Cat"—on view at the Pierpont Morgan Library from May 6 through August 9.

The show at the Morgan, which draws upon many of the collection's own holdings, ranges with exquisite sensibility and wit from the sacred to the profane. The latter category is represented by popular publications—early pirated editions of Perrault as well as recent garishly colored cutout and pop-up books (playthings masquerading as literature). Two entries that will make you catch your breath in wonder are Perrault's original presentation manuscript of 1695 (a gift to a noble child) and a volume containing the magnificent engravings by Gustave Doré that have been inseparable from Perrault's text since they were created in the nineteenth century.

Admittedly, the Vaës illustrations don't rival Doré's, but they have much to recommend them, beginning with their uncompromising palette, which is governed by dull, cool colors. The pictures are inventive and dramatic both in their manipulation of proportion and in their exaggeration of facial features to denote temperament and motivation. The artist has obviously had a splendid time researching his project; his illustrations abound with references to period painting, architecture, costume, and decorative objects. His choice of Vaux-le-Vicomte over the overblown Versailles to represent the magisterial beauty of well-ordered space speaks worlds about his discrimination (and his affinity for ballet).

Remarkable, too, is Kirstein's text. The thorniness of this writer's rewarding prose on dance for the intelligentsia has dissolved on this occasion into a limpid simplicity. In addition to streamlining the Perrault version, Kirstein departs from it, tellingly, by introducing two elements he no doubt found personally urgent: logic (both practical and moral) and charity. He closes his account on a less lofty note, wryly acknowledging—with autobiographical implication—the serviceable cat's self-interest. Amplifying Perrault's curtain line, Kirstein not only elevates the triumphant feline to prime minister but turns the workaday boots to gold, with a corps of slavey mice to burnish them—and, no doubt, provide the occasional meal.

These just deserts are approved by the poet Marianne Moore, in the introduction to her 1963 retelling of *The Master Cat* and two other Perrault classics. (Her meticulously annotated manuscript forms part of the Morgan exhibit.) "If the story is named for someone," Moore explains, "the person must have done something interesting."



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UNHOLY ROLLERS

“... *High Rollers* is another misbegotten revue. *Shimada* is shallow, capricious, linguistically barren and intellectually vacuous. . .”

DON'T GET ME WRONG: I HAVE HUGELY ENJOYED such shows as *Ain't Misbehavin'* and *One Mo' Time* and have done my bit to help them along. But that does not mean I must similarly encourage such misbegotten revues (if that's the word) as *Five Guys Named Moe* and now **The High Rollers Social and Pleasure Club**, conceived by (whatever that may denote here) its producer, Judy Gordon, and executed (arrangements, musical direction, orchestrations) by Allen Toussaint, who (says the program) “perhaps more than any other . . . embodies the spirit and soul of New Orleans music.” What we get in effect is Toussaint's onstage band, with him at the piano, performing a number of unattributed songs, and a cast of eight to sing, dance, or carry on to them.

The carrying-on is negligible; at least we have been spared a cockamamy attempt at a book beyond this: The head of the High Rollers Social and Pleasure Club of New Orleans has shuffled off (this mortal coil, that is, not to Buffalo), and his successor is to be chosen amid singing, dancing, and clowning, for—as usual in that city—it is Mardi Gras. The final choice, in the form of an enormous white-feathered Indian headdress that could have been begotten by Flo Ziegfeld upon Pocahontas, descends on Allen Toussaint. Alan Weeks, the director-choreographer, fills in the limited space available for dancing with condignly circumscribed invention.

A show such as this comes down to that extra skill and individuality a performer can supply to tenuous material. And there is one such performer here. Vivian Reed has it all: the singing, the dancing, the looks, of course. But beyond that: the way her eyes express absolute assurance about what she has, total come-hitherness for what (or whom) she wants, and utter indifference to everything else, all three rolled resplendently into one. And the way she moves: with feline languor, sassy provocation, or juggernaut swagger. Even the way her hands perform a stringless cat's cradle, sinuously sensual fingers delivering their categorical imperative.

Except for the smugly unappealing and untalented Nikki Rene, the rest of the cast is dependable, though the usually dazzling designer David Mitchell has given us a lackluster set, which Beverly Emmons



HIGH ROLLERS: A lackluster set, vulgar costumes, and routine music.

has lighted with flashy mediocrity. Even the good Theoni V. Aldredge's costumes are vulgar, let's hope intentionally. The band plays the routine music decently enough, but so what? Well, if Haiti had its Toussaint l'Ouverture, the Big Easy can have its Toussaint la Fermeture. Closing should be imminent.

WHAT AN OBNOXIOUS PIECE OF GOODS THE Australian playwright Jill Shearer delivers with *Shimada*, all posturing, like the adventitious bits of Kabuki thrown in with the rest of the claptrap. Beaumont Bicycles, a small Australian bicycle factory, may go out of business now that its founder, Clive Beaumont, is dead. Eric Dawson, who for unconvincing reasons never bought into the operation (he is merely head clerk), was—along with Clive—part of an Aussie threesome bullied and tortured in a POW camp by the bestial Sergeant Shimada. In the Japanese businessman Uchiyama, whom Clive's widow, Sharyn, is inviting in as a partner, Dawson thinks he recognizes Shimada; each man has vowed vengeance on the other.

Sharyn and young Mark Beaumont are both weak links; the somewhat powerless Dawson determines to save the business himself. He enlists the help of Jan, the sec-

retary whom Mark is both courting and alienating, and Denny, the spunky union representative among the workers in the shop below the offices. The play shuttles between the vacillating present and Dawson's horrible POW memories, as garnished with odd appearances by a mysterious, dancing Wisteria Lady (symbolizing, no doubt, the skin-deep beauty of brutal-beneath Japan) and sword-wielding Samurai (symbolizing . . . well, just symbolizing).

Nothing makes sense. Example: Shimada slashes the frailest of the Aussie friends to death with his sword, then fearfully drops it (why?), then picks up a long hairpin from a camp-show wig (why?) and stabs Clive with that. Again: Dawson has a perfectly workable scheme for saving the business, but neither Sharyn nor Mark wants to glance at a piece of paper outlining it, merely because it wouldn't suit the playwright's intent. Of course, when it's too late for Dawson to profit, they look and find it workable. This is bushwhacking your way to dramatic irony.

Shallow, capricious, attitudinizing, linguistically barren and intellectually vacuous, *Shimada* is not even claptrap (I was overgenerous), merely trash. Only Tracy Sallows, as Jan, manages both a persuasive accent and a winning performance. Ben Gazzara is a curiously bemused Daw-

SOLUTIONS TO LAST WEEK'S PUZZLES

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A	X	E		O	G	R	E		Y	O	R	E		I	N
R	O	D		L	Y	N	X		O	K	S		B	A	S

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son, Ellen Burstyn a monotonously throat-bound Sharyn, Estelle Parsons a maniacally forthcoming Denny, but these are one-note parts. In the two-note parts, Mako—as both Shimada and Uchiyama—delivers the two notes faithfully; Robert Joy, as both Clive and Mark Beaumont, is, as usual, intolerable: an actor whose expressions, intonations, general manner—even his very face—are an affront to good taste.

Décor (Tony Straiges), costumes (Judy Dearing), and lighting (Richard Nelson) are adequate, but little else is. The last straw is the resemblance of this play to another turkey, *Death and the Maiden*, which, at least, was better directed than this one was by Simon Phillips. *Shimada* is the first show on Broadway offering simultaneous Japanese translation. Some first!

SO IT'S TEN YEARS since Gerard Alessandrini's *Forbidden Broadway* first appeared; having tirelessly supplied us with spoofs of Broadway's musical shows and their performers, it celebrates the anniversary with *The Best of Forbidden Broadway*, a retrospective. Have we developed an immunity to this pleasantly sophomoric humor that takes tiny bites out of not much bigger targets? Or has *F.B.* changed in any way, as evidenced by a few new skits tacked on to the old? Whatever the answer to those questions may be, the answer to the present show is decidedly no.

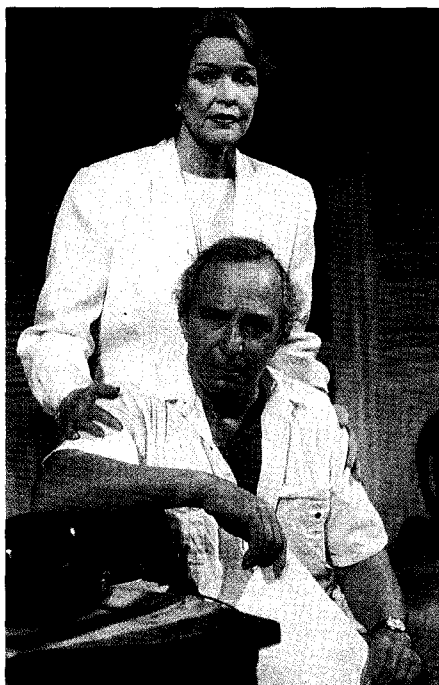
There are a very few moments when the show rises to genuine satire; for the most part, there is too little to deflate and too little wit to do it with. Audiences that can laugh over and over again about the rivalry between Chita Rivera and Rita Moreno, about Topol dragging out one of Tevye's songs to make his part longer, about Patti LuPone's aspirations (or lack of them) to re-create her role if *Evita* ever reaches the screen, and other matters of similar import may keep finding this stuff amusing. For me, it becomes unfunny on repeated hearing, except in cases where it was unfunny on the first.

Still, *F.B.* can eke out an existence playing to out-of-towners wanting to feel "in" and to sentimental insiders wishing to indulge their nostalgia for old shows and

stars. If the genuine cabaret that this TV- and MTV-ridden age could use were to arise somewhere, *Forbidden Broadway* is not where it would happen.

CHARLES GRODIN IS ONE OF OUR FUNNIEST actors, which may or may not exculpate him for his comedy writing. His latest, *One of the All-Time Greats*, is one of those plays about putting on a play, feebly derived from *Light Up the Sky*, and not so much self-referential as self-regarding. Anyone with a show-biz background could have knocked this off, provided only that he had little sense of humor and less sense.

Here are the usual suspects: the soulless producer and his venal wife, the slipping director and his wisecracking wife, the angry young playwright and his aspir-



SHIMADA: Ellen Burstyn and Ben Gazzara.

ing-actress girlfriend, a hotshot young director called in as play doctor and his sexy black girlfriend, a stage manager and a press agent (played by the same actor), and an elderly Chinese waiter (the locale is the back room of a Chinese restaurant) who, like everybody else, wants to be in show business. The sundry scenes take us through several nights of rehashing what went wrong in rehearsals, culminating in an opening-night party kept suitably small for future regional-theater or amateur productions, should there be any.

Tony Roberts makes his inauspicious directorial bow here, and the cast includes a number of experienced actors who keep the play running at roughly television-rerun pitch. They are not to be much blamed, however, and a couple of them, Francine Beers and Renée Taylor, as the two wives, deserve praise for scoring even in these surroundings. As the hotshot director, Tom McGowan, lately of *La Bête*, proves that he can be equally annoying in prose.

If there is anything to be learned from this batch of depressing offerings, it is, first, that actors (e.g., Charles Grodin) should not write plays and, second, that producers (e.g., Miss Gordon) should not conceive them. At least not the producers we have nowadays. What is killing our theater is the lack of the enterprising, knowledgeable, sometimes even cultivated producers of yesteryear. End of sermon.

Photograph by T. Charles Erickson.

SALES & BARGAINS

BY LEONORE FLEISCHER

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features 1 lb. each of Kona Blend, Sumatra, and Colombian Supremo Light, was \$17.37 plus shipping, now \$13.90; Plan C includes 1 lb. each of Cobble Hill light-medium roast, Carroll Gardens light-medium roast, and Park Slope medium-dark roast, was \$23.97 plus shipping, now \$18.99; Plan D features Swiss water-decaffeinated coffees, 1 lb. each of Colombian Light, Copenhagen, and Hazelnut, was \$23.17 plus shipping, now \$18.50. Plan E includes a Melitta grinder and 1 lb. each of Kenya AA and Mocha-Java, was \$32.98 plus shipping, now \$26.35. (Specify which grind or whole bean.) Plan F is a cheese sampler that includes 1 lb. each of Auricchio Provolone, Port-Salut, and Parmigiano Reggiano, was \$32.98 plus shipping, now \$20.99. No credit cards; prepay by check or money order. *D'Amico Foods, 309 Court St., Brooklyn, N.Y. 11231 (718-875-5403); Mon.-Sat. 10 a.m.-7 p.m.; through 5/30.*

DAYS OF VINES AND ROSES

NEXT WEEK, THE BROOKLYN BOTANIC GARDEN offers 6-in. Dallas ferns for \$8.50; many 6- to 10-in. flowering baskets, including fuchsia, gesnerads, bougainvillea, and burro's tail, \$4.50 and up; aquatic plants, water lilies, and cannas from the garden's collection, \$4 and up; 4-in. pots of geraniums, including Fischer and sugar babies, \$2.75 and up; 1-in. pots of mini- and regular African violets in heavy bloom, \$4; orchids, including slips, starters, and many in bloom, \$2 and up; perennials for gardens and terraces, wildflowers, pansies, ornamental grasses, shrubs, dwarf evergreens, and vines, \$2.25 and up; 4-in. and 8-in. regular and miniature roses (many old and species roses), \$5.50 and up. Checks accepted; no credit cards; all sales final. *Brooklyn Botanic Garden, 1000 Washington Ave., Brooklyn (718-622-4433); Wed. 9 a.m.-7 p.m. and Thurs. till 3 p.m.; 5/6-7.*

THE VELVET UNDERGROUND

THIS LITTLE SHOWROOM HAS ONE- AND FEW-OF-A-KIND famous-name women's lingerie to fit sizes 2-12. For example, loose polyester-satin nightgown with leaf appliqué, retail \$98, here \$39 (most nightgowns are \$39 here); some luxurious velvet robes, such as one with gold brocade and jeweled trim, retail \$780, here \$199; G-strings and high-cut panties in stretch lace, retail \$12-\$15, here \$6.50; cotton bustiers and crushed-velvet bodysuits, retail \$250 for jeweled, \$75 for plain, here \$95 and \$30, respectively; polyester-and-

lace camisole-and-tap-pants sets, retail \$90-\$200, here \$40; brocaded wedge mules, sizes 5-10½ M, retail \$60-\$80, here \$30. A.E.; checks accepted (merchandise held until they clear); all sales final. *Maison Jamak, 200 W. 70th St., Apt. 12C (787-0278); Sat. 9 a.m.-6 p.m. and Sun. noon-6 p.m.; 5/2-5/3 and 5/9-5/10 and by appointment, while stock lasts.*

CAPTAIN MEMO

DESK PADS, DESK ACCESSORIES, SCRAPBOOKS, and photo albums in top-grain cowhide, genuine leather, imitation leather, and fabrics are being closed out at the warehouse at below-retail prices. For example, Cambridge Collection brown, black, maroon, or navy leather desk pads with linoleum centers, retail \$76-\$130 (depending on size), here \$10-\$20; matching book-style desk calendar, retail \$99, here \$12. The Oxford Collection in brown, black, maroon, or green leather includes many letter trays, retail \$67-\$104 (with or without covers), here \$15; memo-sheet holders with paper, retail \$20-\$39, here \$3 and \$5; photo albums and scrapbooks, retail \$26-\$120, here \$6.50-\$30. Checks accepted; no credit cards; all sales final. *Froelich Leather Craft Co., 63-20 Austin St., Rego Park, N.Y. (718-897-7000). By subway: Take the R train to 63rd Drive; walk four blocks south on 63rd Drive to Austin St.; turn right; warehouse is on left. Mon.-Fri. 10 a.m.-4 p.m.; through 5/8.*

GET SMART

EUROPEAN FASHION-FORWARD MEN'S CLOTHING is on sale here in sizes 38-46 (jackets), 36-48S, R, and L (suits); 36-44 (outerwear), and 38-46 (overcoats). For example, wool suits and tuxedos from Italy, were \$900-\$975, now \$250; wool or linen suits by Peerless and Caravelle, were \$450-\$650, now \$175-\$325; oversize winter topcoats from B. Teller of Vienna, were \$625, now \$299; blouson outerwear jackets from Barbas in winterized cottons, rayons, and wools, were \$350-\$450, now \$99; wool and rayon sport jackets from Byblos, Barbas, and You and Me, were \$225-\$600, now \$99-\$225; rayon trousers from Italy, were \$125, now \$49; cotton polos, crew-necks, and T-shirts in 6 colors from Communiqué, were \$18-\$35, now \$10. A.E., M.C., V.; no checks; all sales final. *Savin-grace, 220 E. 60th St. (355-0571); Mon.-Sat. noon-8 p.m. and Sun. 1-6 p.m.; while stock lasts.*

A Complete Entertainment Guide for Seven Days Beginning

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MOVIES THEATER GUIDE

COMPILED BY KATE O'HARA

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the other boroughs, alphabetically; and those elsewhere, by county. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

MANHATTAN

Below 14th Street

1. **FILM FORUM**—209 W. Houston St. (727-8110). #1—4/22-5/5: *Iron Man* (1989); *Drum Struck* (1991). #2—4/24-4/30: *Blow-Up* (1966). 5/1-7: *Broadway Bill* (1934). #3—*Blow-Up* (1966).
2. **ESSEX**—Grand St. at Essex St. (982-4455). *Deep Cover*.
3. **ANGELIKA FILM CENTER**—18 W. Houston St. (995-2000). #1—*Highway 61*. #2—*Mediterraneo*. #3—*Mississippi Masala*. #4—*Edward II*. #5—*Proof*. #6—*Where Angels Fear to Tread*. Opening 5/1: *Night on Earth*.
4. **LE CINEMATOGAPHE**—15 Vandam St. (675-4680). #1—Director Chantal Akerman's *Window Shopping*.
5. **WAVERLY**—Sixth Ave. at W. 3rd St. (929-8037). #1—*The Babe*. #2—*Year of the Comet*.
6. **8TH STREET PLAYHOUSE**—8th St. east of Sixth Ave. (674-6515). *Raspad*.
7. **MOVELAND 8TH STREET**—8th St. east of University Pl. (477-6600). #1—*Basic Instinct*. #2—*White Sands*. #3—*My Cousin Vinny*.
8. **THEATRE 80**—St. Marks Pl. bet. First and Second Aves. (254-7400). 4/29: *Through a Glass Darkly* (1961); *The Silence* (1963). 4/30: *Fat City* (1972); *Beat the Devil* (1953). 5/1, 2: *Last Tango in Paris* (1972); *The Men* (1950). 5/3: *The Last Picture Show* (1971); *Nickelodeon* (1976). 5/4: *La Femme Infidele* (1968); *This Man Must Die* (1970). 5/5: *The Blue Gardenia* (1953); *The Woman in the Window* (1944).
9. **LOEWS VILLAGE THEATRE VII**—Third Ave. at 11th St. (982-0400). #1—*Deep Cover*. #2—*Thunderheart*. #3—*City of Joy*. #4—*Shadows and Fog*. #5—*The Mambo Kings*. #6—*Wayne's World*. Opening 5/1: *The Linguini Incident*. #7—*Ladybugs*; *The Power of One*. Opening 4/30: *K2*.
10. **VILLAGE EAST**—Second Ave. at 12th St. (529-6799). #1—*Passed Away*. #2—*Casablanca*. #3—*Beau-*

ty and the Beast; *The Hours and Times*. #4—*Lovers*. #5—*Sleepwalkers*. #6—*Othello*. #7—*Daughters of the Dust*.

11. **CINEMA VILLAGE Third Ave.**—Third Ave. bet. 12th-13th Sts. (505-7320). *The Fourth Animation Celebration*.
12. **ART GREENWICH TWIN**—Greenwich Ave. at 12th St. (929-3350). #1—*White Men Can't Jump*. #2—*The Player*. Opening 5/1: *Folks!*
13. **CINEMA VILLAGE 12th St.**—12th St. east of Fifth Ave. (924-3363). Through 4/30: *Little Noises*. Opening 5/1: *All the Vermeers in New York*.
14. **QUAD CINEMA**—13th St. west of Fifth Ave. (255-8800). #1—*The Double Life of Véronique*. #2—*Europa, Europa*. #3—*American Dream*. #4—*Beauty and the Beast*; *A Midnight Clear*.

14th-41st Streets

18. **LOEWS 19TH STREET EAST**—Broadway at 19th St. (260-8000). #1—*JFK*; *Brain Donors*. #2—*Basic Instinct*. #3—*The Lawnmower Man*. #4—*Year of the Comet*. #5—*Basic Instinct*. #6—*White Sands*.
19. **CHELSEA**—23rd St. bet. Seventh and Eighth Aves. (691-4744). #1—*The Babe*. #2—*Sleepwalkers*. #3—*Thunderheart*. #4—*Deep Cover*. #5—*Ferngully: The Last Rainforest*; *The Player*. #6—*Passed Away*. #7—*The Player*. #8—*My Cousin Vinny*. Opening 5/1: *Folks!* #9—*City of Joy*. Opening 4/30: *K2*.
20. **23RD STREET WEST TRIPLEX**—23rd St. bet. Eighth and Ninth Aves. (989-0060). #1—*Beethoven*. #2—*Company Business*; *The Cutting Edge*. #3—*White Men Can't Jump*.
21. **GRAMERCY**—23rd St. at Lexington Ave. (475-1660). *The Playboys*.
22. **BAY CINEMA**—Second Ave. at 31st St. (679-0160). *The Babe*.
24. **LOEWS 34TH STREET SHOWPLACE**—34th St. at Second Ave. (532-5544). #1—*Brain Donors*. #2—*Year of the Comet*. #3—*Basic Instinct*. Opening 4/30: *K2*.
25. **34TH STREET EAST**—34th St. at Second Ave. (683-0255). *My Cousin Vinny*.
26. **MURRAY HILL CINEMAS**—34th St. west of 3rd Ave. (689-6548). #1—*Passed Away*. #2—*The Cutting Edge*; *Company Business*. #3—*White Men Can't Jump*. #4—*Beethoven*.
31. **NATIONAL TWIN**—Broadway bet. 43rd-44th Sts. (869-0950). #1—*Thunderheart*. #2—*The Babe*.

42nd-60th Streets

32. LOEWS ASTOR PLAZA—44th St. west of Broadway. (869-8340). *Sleepwalkers*.

33. CRITERION CENTER—Broadway bet. 44th-45th Sts. (354-0900). #1—*Deep Cover*. #2—*White Sands*. #3—*Basic Instinct*. #4—*Basic Instinct*. #5—*White Men Can't Jump*. #6—*White Men Can't Jump*. #7—*My Cousin Vinny*.

34. EMBASSY 1—Broadway bet. 46th-47th Sts. (302-0494). *Passed Away*.

36. EMBASSY 2—Seventh Ave. bet. 47th-48th Sts. (730-7262). *Beauty and the Beast*. **EMBASSY 3**—Brain Donors; *Wayne's World*. **EMBASSY 4**—*Year of the Comet*.

38. WORLDWIDE CINEMAS—49th-50th Sts. bet. 8th and 9th Aves. (246-1583). #1—*Rock-A-Doodle*; *Edward II*. #2—*The Cutting Edge*. #3—*Company Business*. #4—*Fried Green Tomatoes*. #5—*Beethoven*. #6—*Ferngully: The Last Rainforest*; *JFK*.

40. GUILD 50TH STREET—50th St. bet. Fifth and Sixth Aves. (757-2406). *Brenda Starr*. Opening 4/30: *K2*.

41. ZIEGFELD—54th St. west of Sixth Ave. (765-7600). *City of Joy*.

42. EASTSIDE CINEMA—Third Ave. bet. 55th-56th Sts. (755-3020). *American Dream*.

43. CARNEGIE HALL CINEMA—Seventh Ave. at 56th St. (265-2520). #1—*Mississippi Masala*. #2—*Where Angels Fear to Tread*.

44. SUTTON—57th St. east of Third Ave. (759-1411). #1—*Hear My Song*. #2—*Beauty and the Beast*.

45. FESTIVAL THEATER—57th St. west of Fifth Ave. (307-7856). *Casablanca*.

46. 57TH STREET PLAYHOUSE—57th St. west of Sixth Ave. (581-7360). Through 4/28: *Othello*. Opening 4/29: *A Woman's Tale*.

48. CROWN GOTHAM—Third Ave. bet. 57th-58th Sts. (759-2262). *My Cousin Vinny*.

49. PLAZA—58th St. east of Madison Ave. (355-3320). *A Midnight Clear*.

50. LOEWS FINE ARTS—58th St. west of Fifth Ave. (980-5656). *Howards End*.

51. 59TH STREET EAST—59th St. west of Second Ave. (759-4630). *Company Business*.

52. MANHATTAN TWIN—59th St. bet. Second and Third Aves. (935-6420). #1—*Deep Cover*. #2—*White Men Can't Jump*.

53. BARONET—Third Ave. at 59th St. (355-1663). *City of Joy*. **CORONET**—*The Babe*.

54. CINEMA 3—59th St. west of Fifth Ave. (752-5959). *The Mambo Kings*.

55. CINEMA 1—Third Ave. at 60th St. (753-6022). *Passed Away*. **CINEMA II**—*The Playboys*. **CINEMA THIRD AVE.**—*Lovers*.

61st Street and Above, East Side

58. ART EAST CINEMA—First Ave. at 61st St. (644-1111). #1—*Europa, Europa*.

59. FIRST & 62ND ST. CINEMA—62nd St. Bet. First and York Aves. (752-4600). #1—*Thunderheart*. #2—*Sleepwalkers*. #3—*Fried Green Tomatoes*. #4—*Beethoven*. Opening 5/1: *Folks!* #5—*Sleepwalkers*; *Ferngully: The Last Rainforest*. #6—*The Cutting Edge*; *Leaving Normal*. Opening 5/1: *Night on Earth*.

60. UA GEMINI TWIN—Second Ave. at 64th St. (832-1670). #1—*White Sands*. #2—*Basic Instinct*.

61. BEEKMAN—Second Ave. at 66th St. (737-2622). *The Player*.

62. LOEWS NEW YORK TWIN—Second Ave. bet. 66th-67th Sts. (744-7339). #1—*Year of the Comet*. #2—*Wayne's World*; *Brain Donors*. Opening 5/1: *The Linguini Incident*.

63. 68TH STREET PLAYHOUSE—Third Ave. at 68th St. (734-0302). *Mediterraneo*.

64. LOEWS TOWER EAST—Third Ave. bet. 71st-72nd Sts. (879-1313). *Shadows and Fog*. Opening 4/30: *K2*.

65. UA EAST—First Ave. at 85th St. (249-5100). *Company Business*; *Brain Donors*.

66. 86TH STREET EAST—86th St. east of Third Ave. (249-1144). #1—*Deep Cover*. #2—*Passed Away*.

67. LOEWS ORPHEUM—Third Ave. at 86th St. (876-2400). #1—*Rock-A-Doodle*; *Thunderheart*. #2—*City of*

Joy. #3—*White Sands*. #4—*Year of the Comet*. #5—*Ferngully: The Last Rainforest*; *The Cutting Edge*. #6—*Basic Instinct*. #7—*Sleepwalkers*.

68. 86TH STREET—86th St. west of Lex. Ave. (534-1880). #1—*White Men Can't Jump*. #2—*The Babe*.

61st Street and Above, West Side

79. LOEWS COLUMBUS CIRCLE—Broadway at 61st St. (247-5070). *The Player*.

80. CINEPLEX ODEON 62nd AND BROADWAY—62nd St. at Broadway (265-7466). *The Babe*.

81. LINCOLN PLAZA CINEMAS—Broadway bet. 62nd-63rd Sts. (757-2280). #1—*Raise the Red Lantern*. #2—*Delicatessen*. #3—*Toto le Hero*.

83. REGENCY—Broadway bet. 67th-68th Sts. (724-3700). *The Babe*.

85. LOEWS 84TH STREET SIX—Broadway at 84th St. (877-3600). #1—*Passed Away*. #2—*White Sands*. #3—*Brain Donors*; *Thunderheart*. #4—*Basic Instinct*. #5—*Sleepwalkers*. #6—*City of Joy*. Opening 4/30: *K2*.

87. METRO CINEMA—Broadway bet. 99th-100th Sts. (222-1200). #1—*Year of the Comet*. #2—*My Cousin Vinny*.

89. OLYMPIA CINEMAS—Broadway bet. 106th-107th Sts. (865-8128). #1—*White Men Can't Jump*. #2—*Deep Cover*. Opening 5/1: *Folks!*

91. NOVA—Broadway bet. 147th-148th Sts. (862-5728). #1—*Deep Cover*. #2—*Sleepwalkers*.

MUSEUMS, SOCIETIES, ETC.

AMERICAN MUSEUM OF THE MOVING IMAGE—35th Ave. at 36th St., Astoria (718-784-0077). \$5; senior citizens \$4; students and children \$2.50; members free. 4/25-5/31: "Silent Witnesses: Russian Cinema Before the Revolution." 5/2: *The Queen of Spades* (1910); *The Queen of Spades* (1916); *Satan Triumphant* (1917). 5/3: "Early Mosjoukine." *The Brigand Brothers* (1912); *The House in Kolonna* (1913); *Still, Sadness... Still* (1918); *The Funeral of Vera Kholodnaia* (1919).

AMERICAN MUSEUM OF NATURAL HISTORY—Central Park West at 79th St. (769-5650). *Naturemax Theater*: \$5; senior citizens \$3.75; children \$2.50. Daily at 10:30, 11:30, 12:30, 1:30, 2:30, 3:30, and 4:30: *Ring of Fire*. Featuring close-ups of the great circle of volcanoes and seismic activity that ring the Pacific Ocean. The film also looks at the people who coexist with these unpredictable forces of nature.

ANTHOLOGY FILM ARCHIVES—32 Second Ave. at 2nd St. (505-5181). \$6; students and senior citizens \$5; members \$4. 5/1, 2, 3: *Essential Cinema*: Sergei Eisenstein. 5/1, 2: *Essential Cinema*: Joseph Cornell. 5/2, 3: "Cinema and Helen Levitt." 5/2, 3: "Essential Cinema: Robert Flaherty's *Nanook of the North* (1922). 5/3: *Essential Cinema*: Ernie Gehr.

BROOKLYN MUSEUM—200 Eastern Pkwy., Brooklyn (718-638-5000). Free with museum admission. 4/5-5/10: "Israeli Women Direct." Featuring eleven narrative and documentary films by Israeli women introduced by filmmakers or scholars in the field.

THE FILM SOCIETY OF LINCOLN CENTER—The Walter Reade Theater, 165 W. 65th St., plaza level (875-5600). "A Retrospective: Paul Cox." 4/29, 30: *Kostas* (1978). 4/30, 5/1: *Lonely Hearts* (1981). 5/1, 2: *Man of Flowers* (1983). 5/2, 3: *My First Wife* (1984). 5/3, 4: *Cactus* (1986). 5/3, 4, 5, 7: *Vincent—The Life and Times of Van Gogh* (1987). 4/5, 6, 7: *Island* (1989). 5/6, 7: *Golden Braid* (1990). "The Impeccable Gregory Peck." 4/28: *The Boys From Brazil* (1978), dir. Franklin Schaffner. 4/28: *Designing Women* (1957), dir. Vincente Minnelli. New York Premiere—4/22-25: *Lune Froide/Cold Moon* (1991), dir. Patrick Bouchitey. Special April Programs—Mozart on Film: 4/29: *Forget Mozart* (1985), dir. Slavo Luther.

FRENCH INSTITUTE—Florence Gould Hall, 55 E. 59th St. (355-6160). "Ciné-Club." \$5.50; students \$4; members free. 4/29: *Compartment Tueurs* (1964), dir. Costa-Gavras.

THE JEWISH MUSEUM—Programs housed at The New-York Historical Society, Central Park West at 77th St. (399-3430). \$8; members \$6; students and senior citizens \$5. 4/30: Holocaust Remembrance Day Program." An evening of conversation

and film clips from a fascinating documentary-in-progress.

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. (879-5500; 570-3949). Free with museum admission. Ongoing series: "Documentary Films on Art." 4/28-5/2: "Eighteenth Century British Culture." 5/5-9: "Ottoman Pottery of Iznik." "Saturday Evening Films": Tickets are available one hour before each screening at the Uris Center information desk. Through April: "The Movies: When Levitt Was a Young Fan." Through May: "Italian Painting and Sculpture."

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9490). Free with museum admission. Ongoing series: "This Film Is From Canada." 5/5: *A Bullet in the Head* (1990). "Seventy Years of Soviet Filmmaking." 5/1: *Krasnyi Diavoluyata/Red Demons* (1923), dir. Ivan Perestiani. 5/2: *Kino Pravda* (1922), dir. Dziga Vertov; *Kino Glaz* (1924), dir. Dziga Verov. 5/2: *Mezhpplanetnaya Revolyutsiya/Interplanetary Revolution* (1924), dir. E. Komissarenko, Y. Merkulov, N. Khodatayev; *Chakmatnaya Goriatchka/Chess Fever* (1925), dir. Vsevolod Pudovkin; *Shinel/The Cloak* (1926), dir. Grigori Kozintsev. 5/4: *Neobychniye Mistera Vesta v Stranye Bolshevikov/The Extraordinary Adventures of Mister West in the Land of the Bolsheviks* (1924), dir. Lev Kuleshov; *Konyets Sankt-Peterburga/The End of St. Petersburg* (1927), dir. Vsevolod Pudovkin. 5/5: *Bronenosets Potemkin/The Battleship Potemkin* (1925), dir. Sergei Eisenstein; *Tretiya Meshchanskaya/Bed and Sofa* (1927), dir. Abram Room. 5/1, 3: In Memoriam: Nestor Almendros in *L'Histoire d'Adele H* (1975). 5/3: In Memoriam: Sandy Dennis in *That Cold Day in the Park* (1969). 5/2: In Memoriam: Pare Lorentz's *The River* (1937). Cineprobe—4/27 "An Evening With Roddy Bogawa." Nota Bene: Katt Shea Ruben—5/1: *Poison Ivy* (1992). 5/1: *Streets* (1990).

THE MUSEUM OF TELEVISION AND RADIO (formerly the **Museum of Broadcasting**)—25 W. 52nd St. (621-6600). \$5; students \$4; under 13 and senior citizens \$3. Through 9/20: "Bob & Ray: A Comedy Sampler." Theater screenings are at 12:15 Tues.-Sun. and also at 6 Thurs. and Fri. evenings. Through 5/3: "Bob & Ray: the Early Years." 5/5-31: "Bob and Ray, Jane, Laraine & Gilda." Through 5/31: "Dennis Potter." 4/30, 5/1, 2: *Traitor* (1971); *Blade on the Feather* (1980).

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. (516-423-7653). \$6; members and students \$4; senior citizens \$3.50; under sixteen \$2.50. Cinema #1: 4/24-29: *The Double Life Veronique* (1991), dir. Krzysztof Kieslowski. 4/30-5/7: *Europa, Europa* (1990), dir. Agnieszka Holland. Cinema #2: 4/24-30: *The Restless Conscience* (1991), dir. Hava Kohav Beller. 5/1-5/7: *Where Angels Fear to Tread* (1991), dir. Charles Sturridge.

NEW YORK PUBLIC LIBRARY—Donnell Library Center, 20 W. 53rd St. 3/3-4/28: "Viewpoint: Guardians of the Land and Spirit: Native American Lives." 4/30: *Foster Child* (1988), dir. Gil Cardinal; *Paddle to Seattle* (1990), dir. Mark Mascarin.

PUBLIC THEATER—425 Lafayette St. (598-7171). \$6; senior citizens and students \$5. Call for showtimes. 4/10-5/28: "April in Paris: The Films of François Truffaut." 4/28-30: *Small Change* (1976); *Such a Gorgeous Kid Like Me* (1972). 5/1-3: *The Green Room* (1978); *Fahrenheit 451* (1966).

QUEENS MUSEUM OF ART—N.Y.C. Bldg., Flushing Meadow—Corona Park, Queens (718-592-2405). Free with museum admission. Saturdays at 2. 4/25-6/6: "Do Svidanya Soviet Film." 5/2: *Oblomov* (1979), dir. Nikita Mikhalkov.

BRONX

150. ALLERTON—Allerton Ave. nr. Cruger Ave. (547-2444). #1—*White Men Can't Jump*; *Beauty and the Beast*. #2—*Sleepwalkers*; *Ferngully: The Last Rainforest*. #3—*Deep Cover*.

152. BAY PLAZA—2210 Bartow Ave. (320-3020). #1—*White Sands*. #2—*Basic Instinct*. #3—*Beethoven*. #4—*My Cousin Vinny*. #5—*White Men Can't Jump*. #6—*Sleepwalkers*. #7—*Rock-A-Doodle*; *Deep Cover*. #8—*Brain Donors*. #9—*The Babe*.

155. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. (792-2100). #1—*White Sands*. #2—Through 4/30: *My Cousin Vinny*. Beg. 5/1: *Split Second*. #3—*Year of the Comet*. #4—Through 4/30: *Basic Instinct*. Beg. 5/1: *Folks!*

MOVIES

- 156. KENT—E. 167th St. nr. Grand Concourse** (538-4000). Sleepwalkers; Beauty and the Beast; White Men Can't Jump.
- 157. LOEWS PARADISE—E. 188th St. at Grand Concourse** (367-1288). #1—Deep Cover. #2—Sleepwalkers. #3—White Men Can't Jump. #4—Basic Instinct.
- 158. CONCOURSE PLAZA—E. 161th St. nr. Grand Concourse** (588-8800). #1—Year of the Comet. #2—White Sands. #3—The Babe. #4—Deep Cover. #5—Sleepwalkers. #6—White Men Can't Jump. #7—Fergully: The Last Rainforest. #8—Beethoven. #9—Rock-A-Doodle; Basic Instinct. #10—My Cousin Vinny.
- 160. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy.** (409-9037). #1—Passed Away. #2—Year of the Comet. #3—White Sands. #4—City of Joy. #5—Brain Donors. #6—The Babe. #7—Deep Cover. #8—Basic Instinct. #9—My Cousin Vinny. #10—Fergully: The Last Rainforest. #11—White Men Can't Jump. #12—Rock-A-Doodle; Beethoven. #13—Ladybugs; Thunderheart. #14—Beauty and the Beast; Sleepwalkers.

BROOKLYN

AREA CODE 718

- 200. ALPINE—Fifth Ave. at 69th St.** (748-4200). #1—Sleepwalkers. #2—Basic Instinct. #3—Brain Donors; Beethoven. #4—My Cousin Vinny. #5—Year of the Comet. #6—The Babe. #7—The Cutting Edge; Fergully: The Last Rainforest.
- 203. BROOKLYN HEIGHTS—Henry St. at Orange St.** (596-7070). #1—Passed Away. #2—The Babe; White Men Can't Jump.
- 204. CANARSIE—Ave. L at E. 93rd St.** (251-0700). #1—Rock-A-Doodle; Beethoven. #2—Basic Instinct. #3—White Sands.
- 206. COBBLE HILL—Court St. at Butler St.** (596-9113). #1—The Player. #2—Rock-A-Doodle; White Sands. #3—My Cousin Vinny; City of Joy. #4—Thunderheart; Fergully: The Last Rainforest. #5—Beethoven.
- 208. COMMODORE—Broadway at Rodney St.** (384-7259). #1—Deep Cover. #2—Sleepwalkers.
- 210. FORTWAY—Ft. Hamilton Pkwy. at 68th St.** (238-4200). #1—White Men Can't Jump. #2—Deep Cover. #3—City of Joy. #4—White Sands. #5—Passed Away.
- 211. KENMORE—Church Ave. nr. Flatbush Ave.** (284-5700). #1—Deep Cover. #2—Sleepwalkers. #3—Basic Instinct. #4—White Men Can't Jump; Fergully: The Last Rainforest.
- 213. KINGS PLAZA—Flatbush Ave. at Ave. U** (253-1111). #1—Sleepwalkers. #2—White Sands. #3—Company Business; Beethoven. #4—White Men Can't Jump.
- 214. KINGSWAY—Kings Hwy. at Coney Island Ave.** (645-8588). #1—Year of the Comet. #2—Deep Cover. #3—The Babe. #4—My Cousin Vinny. #5—Basic Instinct.
- 215. LOEWS GEORGETOWN—Ralph Ave. at Ave. K** (763-3000). #1—Passed Away. #2—Beauty and the Beast; Brain Donors.
- 216. LOEWS ORIENTAL—86th St. at 18th Ave.** (236-5001). #1—Passed Away. #2—Ladybugs; Brain Donors. #3—The Player.
- 217. MARBORO—Bay Pkwy. at 69th St.** (232-4000). #1—White Sands. #2—My Cousin Vinny. #3—Basic Instinct. #4—Fergully: The Last Rainforest; Sleepwalkers.
- 218. METROPOLITAN—392 Fulton St.** (858-8580). #1—Deep Cover. #2—Sleepwalkers. #3—Basic Instinct. #4—White Men Can't Jump.
- 219. THE MOVIES AT SHEEPSHEAD BAY—Knapp St. off Belt Pkwy.** (615-1700). #1—City of Joy. #2—The Babe. #3—Basic Instinct. #4—My Cousin Vinny. #5—Through 4/30: Wayne's World; Brain Donors. Beg. 5/1:

K2. #6—Through 4/30: Fergully: The Last Rainforest; The Cutting Edge. Beg. 5/1: Folks! #7—Year of the Comet. #8—Beethoven. #9—White Sands.

220. OCEANA—Brighton Beach Ave. at Coney Island Ave. (743-4333). #1—Deep Cover. #2—Basic Instinct. #3—White Sands. #4—Fergully: The Last Rainforest; The Babe. #5—Beethoven; White Men Can't Jump.

222. RIDGEWOOD—Myrtle Ave. at Putnam Ave. (821-5993). #1—Beethoven. #2—Fergully: The Last Rainforest; White Men Can't Jump. #3—Deep Cover. #4—White Sands. #5—Basic Instinct.

QUEENS

AREA CODE 718

- 300. ASTORIA—UA ASTORIA—(545-9470).** #1—Deep Cover. #2—White Men Can't Jump; Beethoven. #3—White Sands. #4—Sleepwalkers. #5—Through 4/30: My Cousin Vinny. Beg. 5/1: Folks! #6—Basic Instinct.
- 301. BAYSIDE—LOEWS BAY TERRACE—(428-4040).** #1—White Sands. #2—The Mambo Kings.
- 302. BAYSIDE—THE MOVIES AT BAYSIDE—(225-7711).** #1—City of Joy. #2—The Babe. #3—Basic Instinct. #4—My Cousin Vinny.
- 303. CORONA—PLAZA—(639-7722).** #1—The Mambo Kings.
- 304. DOUGLSTON—MOVIEWORLD—(423-7200).** #1—Year of the Comet. #2—Basic Instinct. #3—My Cousin Vinny. #4—White Men Can't Jump. #5—The Babe. #6—Through 4/30: Wayne's World; Brain Donors. K2. #7—Through 4/30: Sleepwalkers. Beg. 5/1: Folks!
- 305. ELMHURST—LOEWS ELMWOOD—(429-4770).** #1—The Cutting Edge. #2—Passed Away. #3—Deep Cover. #4—Ladybugs.
- 306. FLUSHING—MAIN STREET—(268-3636).** #1—Fergully: The Last Rainforest; Basic Instinct. #2—White Sands; Beauty & the Beast. #3—Passed Away. #4—My Cousin Vinny.
- 307. FLUSHING—UA QUARTET—(359-6777).** #1—Through 4/30: Fergully: The Last Rainforest; White Men Can't Jump. Beg. 5/1: Folks! #2—Sleepwalkers. #3—Wayne's World; Brain Donors. #4—Beethoven.
- 308. FLUSHING—UTOPIA—(454-2323).** #1—The Babe. #2—My Cousin Vinny.
- 309. FOREST HILLS—CINEMART—(261-2244).** #1—Rock-A-Doodle; Fried Green Tomatoes. #2—The Mambo Kings; Beauty and the Beast.
- 310. FOREST HILLS—CONTINENTAL—(544-1020).** #1—Fergully: The Last Rainforest; Sleepwalkers. #2—White Sands. #3—Basic Instinct.
- 311. FOREST HILLS—FOREST HILLS—(261-7866).** #1—City of Joy. #2—Year of the Comet.
- 312. FOREST HILLS—LOEWS TRYLON—(459-8944).** The Player.
- 313. FOREST HILLS—MIDWAY—(261-8572).** #1—Beethoven; Company Business. #2—My Cousin Vinny. #3—White Men Can't Jump. #4—The Babe.
- 314. FRESH MEADOWS—CINEMA 5—(357-9100).** #1—White Men Can't Jump. #2—City of Joy. #3—Sleepwalkers. #4—Deep Cover. #5—Passed Away.
- 315. FRESH MEADOWS—MEADOWS—(454-6800).** #1—The Cutting Edge; Fergully: The Last Rainforest. #2—Year of the Comet. #3—The Babe. #4—The Player. #5—Beethoven; Brain Donors. #6—Basic Instinct. #7—My Cousin Vinny.
- 316. JACKSON HEIGHTS—COLONY—(478-6777).** #1—Beethoven. #2—White Sands.
- 317. JACKSON HEIGHTS—JACKSON—(335-0242).** #1—Deep Cover. #2—Basic Instinct. #3—Fergully: The Last Rainforest; White Men Can't Jump.
- 318. OZONE PARK—CROSSBAY—(848-1738).** #1—Fergully: The Last Rainforest; Sleepwalkers. #2—Deep Cover. #3—White Men Can't Jump.

319. OZONE PARK—CROSSBAY II—(641-5330). #1—Basic Instinct. #2—Company Business; Beethoven. #3—White Sands. #4—Passed Away. #5—The Babe. #6—Year of the Comet. #7—My Cousin Vinny.

320. REGO PARK—DRAKE—(457-4002). Wayne's World.

321. FLORAL PARK—NORTH SHORE TOWERS—(229-7702). #1—My Cousin Vinny.

322. SUNNYSIDE—CENTER—(784-3050). #1—White Sands. #2—My Cousin Vinny.

STATEN ISLAND

AREA CODE 718

400. ELTINGVILLE—AMBOY—(356-3800). #1—White Men Can't Jump; Deep Cover. #2—Fergully: The Last Rainforest; Beethoven.

401. NEW DORP—HYLAN—(351-6601). #1—Beauty and the Beast; Basic Instinct. #2—Rock-A-Doodle; My Cousin Vinny.

406. TRAVIS—THE MOVIES AT STATEN ISLAND—(983-9600). #1—Basic Instinct. #2—My Cousin Vinny. #3—White Sands. #4—Through 4/30: Wayne's World; Brain Donors. Beg. 5/1: K2. #5—White Men Can't Jump. #6—Beethoven; The Cutting Edge. #7—Through 4/30: The Babe. Beg. 5/1: Leaving Normal. #8—Fergully: The Last Rainforest; Sleepwalkers. #9—Passed Away. #10—Year of the Comet.

LONG ISLAND

AREA CODE 516

Nassau County

500. BALDWIN—GRAND AVENUE—(223-2323). #1—Basic Instinct. #2—My Cousin Vinny.

501. BELLMORE—MOVIES—(783-7200). My Cousin Vinny.

502. BETHPAGE—MID-ISLAND—(796-7500). My Cousin Vinny.

503. EAST MEADOW—MEADOWBROOK—(731-2423). #1—White Sands. #2—My Cousin Vinny. #3—Sleepwalkers. #4—Beethoven. #5—Through 4/30: The Babe. Beg. 5/1: Folks! #6—White Men Can't Jump.

504. FRANKLIN SQUARE—FRANKLIN—(775-3257). #1—Beethoven. #2—Passed Away. #3—My Cousin Vinny. #4—Basic Instinct.

505. GARDEN CITY—ROOSEVELT FIELD—(741-4007). #1—Basic Instinct. #2—White Sands. #3—Sleepwalkers. #4—White Men Can't Jump. #5—Beethoven. #6—My Cousin Vinny. #7—City of Joy. #8—Wayne's World; Brain Donors.

506. GLEN COVE—GLEN COVE—(671-6668). #1—Deep Cover. #2—Beethoven; Sleepwalkers. #3—White Men Can't Jump. #4—My Cousin Vinny. #5—The Player. #6—Basic Instinct.

507. GREAT NECK—SQUIRE—(466-2020). #1—White Sands. #2—Through 4/30: The Babe. Beg. 5/1: Folks! #3—My Cousin Vinny.

509. HICKSVILLE—HICKSVILLE—(931-6085). #1—Beethoven. #2—My Cousin Vinny.

510. LAWRENCE—LAWRENCE—(371-0203). #1—Brain Donors; Sleepwalkers. #2—White Men Can't Jump. #3—Deep Cover.

511. LEVITTOWN—LEVITTOWN—(731-0516). The Adventures of the Great Mouse Detective; Buggy; Ladybugs; Fried Green Tomatoes; Beauty and the Beast. #2—Fergully: The Last Rainforest; Stop! Or My Mom Will Shoot; Hook.

512. LEVITTOWN—LOEWS NASSAU SIX—(731-5400). #1—The Player. #2—Basic Instinct. #3—Deep Cover. #4—Brain Donors; Wayne's World. #5—Year of the Comet. #6—Passed Away.

513. LONG BEACH—PARK AVENUE—(432-0576). #1—My Cousin Vinny. #2—White Men Can't Jump; Fergully: The Last Rainforest.

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- 514. LYNBROOK—LYNBROOK**—(593-1033). #1—The Player. #2—My Cousin Vinny. #3—Basic Instinct. #4—City of Joy. #5—White Men Can't Jump. #6—Through 4/30: Ferngully: The Last Rainforest; Deep Cover. Beg. 5/1: Folks!
- 515. MALVERNE—TWIN**—(599-6966). #1—Thunderheart; Ladybugs. #2—Beauty and the Beast; Fried Green Tomatoes.
- 516. MANHASSET—MANHASSET**—(627-7887). #1—Basic Instinct. #2—Through 4/30: Brain Donors; Company Business. Beg. 5/1: K2. #3—City of Joy.
- 517. MASSAPEQUA—THE MOVIES AT SUNRISE MALL**—(795-2244). #1—Passed Away. #2—White Sands. #3—Year of the Comet. #4—My Cousin Vinny. #5—Basic Instinct. #6—Through 4/30: The Babe. Beg. 5/1: Split Second. #7—White Men Can't Jump; Beethoven. #8—Through 4/30: Ferngully: The Last Rainforest; Sleepwalkers. Beg. 5/1: Folks! #9—Through 4/30: Brain Donors; Wayne's World. Beg. 5/1: K2.
- 519. MERRICK—MERRICK TWIN**—(546-1270). #1—Basic Instinct. #2—The Babe.
- 520. NEW HYDE PARK—HERRICKS**—(747-0555). #1—White Sands. #2—The Babe.
- 521. OCEANSIDE—OCEANSIDE**—(536-7565). #1—Ladybugs; The Mambo Kings. #2—Europa, Europa; Beauty and the Beast; Fried Green Tomatoes.
- 522. PORT WASHINGTON—MOVIES**—(944-6200). #1—Bugsy; Deep Cover. #2—Thunderheart. #3—Rock-A-Doodle; Newsies. #4—My Cousin Vinny. #5—Beethoven. #6—Beauty and the Beast; White Men Can't Jump. #7—Sleepwalkers.
- 523. SOUNDVIEW CINEMAS**—(944-3900). #1—The Player. #2—Year of the Comet. #3—The Babe. #4—The Cutting Edge; Ferngully: The Last Rainforest. #5—Passed Away. #6—White Sands.
- 524. ROCKVILLE CENTRE—FANTASY**—(764-8000). #1—White Sands. #2—Beethoven. #3—The Babe. #4—Passed Away. #5—Rock-A-Doodle; The Cutting Edge.
- 525. ROCKVILLE CENTRE—ROCKVILLE CENTRE**—(678-3121). #1—Wayne's World. #2—Year of the Comet.
- 526. ROSLYN—ROSLYN**—(621-8488). #1—My Cousin Vinny. #2—Passed Away.
- 527. SYOSSET—SYOSSET TRIPLEX**—(921-5810). #1—White Sands. #2—Year of the Comet. #3—Through 4/30: The Babe. Beg. 5/1: Leaving Normal.
- 528. SYOSSET—UA CINEMA 150**—(364-0700). Basic Instinct.
- 530. VALLEY STREAM—SUNRISE**—(825-5700). #1—Passed Away. #2—Year of the Comet. #3—White Sands. #4—Brain Donors. #5—The Lawnmower Man. #6—Deep Cover. #7—Sleepwalkers. #8—My Cousin Vinny. #9—Mississippi Masala. #10—Basic Instinct; White Men Can't Jump. #11—Beethoven; Beauty and the Beast. #12—Ferngully: The Last Rainforest; American Me. #13—Rock-A-Doodle.
- 532. WESTBURY—DRIVE-IN**—(334-3400). #1—Year of the Comet. #2—Through 4/30: The Babe. Beg. 5/1: Folks! #3—Through 4/30: Deep Cover. Beg. 5/1: Split Second.
- 533. VALLEY STREAM—GREEN ACRES**—(561-2100). #1—The Babe. #2—The Player. #3—City of Joy. #4—The Cutting Edge. #5—Ladybugs; Wayne's World. #6—Thunderheart; Company Business.
- 534. WESTBURY—WESTBURY**—(333-1911). #1—Hear My Song. #2—Through 4/30: Brain Donors. Beg. 5/1: K2. #3—The Music Man (1962).

Suffolk County

- 600. BABYLON—BABYLON**—(669-3399). #1—My Cousin Vinny. #2—Basic Instinct. #3—Through 4/30: Sleepwalkers. Beg. 5/1: Folks!
- 601. BABYLON—SOUTH BAY**—(587-7676). #1—Passed Away; Ferngully: The Last Rainforest. #2—Brain Donors; White Men Can't Jump. #3—Year of the Comet; Beethoven; The Babe.

- 603. BAY SHORE—LOEWS SOUTH SHORE MALL**—(666-4000). #1—White Sands. #2—Deep Cover.
- 606. BROOKHAVEN—MULTIPLEX**—(289-8900). #1—Passed Away. #2—Year of the Comet. #3—White Men Can't Jump. #4—The Player. #5—The Babe. #6—Brain Donors. #7—City of Joy. #8—Deep Cover. #9—Basic Instinct. #10—Sleepwalkers; Rock-A-Doodle. #11—Ferngully: The Last Rainforest; Beauty and the Beast. #12—My Cousin Vinny; The Cutting Edge. #13—Beethoven; Wayne's World; White Men Can't Jump.
- 608. COMMACK—MULTIPLEX**—(462-6953). #1—Passed Away. #2—Year of the Comet. #3—White Men Can't Jump. #4—The Player. #5—City of Joy. #6—Brain Donors. #7—The Babe. #8—Deep Cover. #9—Basic Instinct. #10—Beethoven; The Cutting Edge; Ferngully: The Last Rainforest. #11—White Men Can't Jump; My Cousin Vinny. #12—Thunderheart; Sleepwalkers; Wayne's World; Beauty and the Beast.
- 610. CORAM—THE MOVIES AT CORAM**—(736-6200). #1—White Sands. #2—Year of the Comet. #3—Basic Instinct. #4—My Cousin Vinny. #5—The Babe. #6—City of Joy. #7—Beethoven. #8—Ferngully: The Last Rainforest; Sleepwalkers. #9—Through 4/30: White Men Can't Jump; Deep Cover. Beg. 5/1: Split Second. #10—Through 4/30: Brain Donors; Wayne's World. Beg. 5/1: Folks!
- 611. CORAM—PINE**—(698-6442). #1—Basic Instinct. #2—My Cousin Vinny. #3—Brain Donors. #4—White Men Can't Jump; Ferngully: The Last Rainforest.
- 612. EAST HAMPTON—CINEMAS**—(324-0448). #1—The Player. #2—Through 4/30: My Cousin Vinny. Beg. 5/1: K2. #3—City of Joy. #4—Basic Instinct. #5—Through 4/30: The Babe. Beg. 5/1: Leaving Normal.
- 613. ELWOOD—ELWOOD**—(499-7800). #1—Passed Away. #2—City of Joy.
- 616. HUNTINGTON—SHORE**—(421-5200). #1—My Cousin Vinny. #2—White Men Can't Jump; Beethoven. #3—The Babe. #4—The Player.
- 617. HUNTINGTON STATION—WHITMAN**—(423-1300). Basic Instinct.
- 618. ISLIP—ISLIP**—(581-5200). #1—My Cousin Vinny. #2—City of Joy. #3—Company Business; Beethoven.
- 619. LAKE GROVE—MALL SMITH HAVEN**—(724-9550). #1—Sleepwalkers. #2—My Cousin Vinny. #3—The Babe. #4—White Men Can't Jump.
- 620. LINDENHURST—LINDENHURST**—(957-5400). Through 4/30: Hook. Beg. 5/1: The Hand That Rocks the Cradle.
- 621. MATTITUCK—MATTITUCK**—(298-4405). #1—The Babe. #2—Beethoven; Brain Donors. #3—Year of the Comet. #4—My Cousin Vinny. #5—White Men Can't Jump. #6—Deep Cover. #7—Basic Instinct. #8—Ferngully: The Last Rainforest; White Men Can't Jump.
- 623. NORTHPORT—NORTHPORT**—(261-8600). Through 4/30: Father of the Bride. Beg. 5/1: The Hand That Rocks the Cradle.
- 625. PATCHOGUE—THE MOVIES AT PATCHOGUE**—(363-2100). #1—Passed Away. #2—White Sands. #3—Year of the Comet. #4—The Player. #5—Basic Instinct. #6—My Cousin Vinny. #7—Through 4/30: The Babe. Beg. 5/1: Leaving Normal. #8—City of Joy. #9—Sleepwalkers. #10—Through 4/30: Ferngully: The Last Rainforest; White Men Can't Jump. Beg. 5/1: Folks! #11—Beethoven; Thunderheart. #12—Through 4/30: Deep Cover; The Cutting Edge. Beg. 5/1: K2. #13—Through 4/30: Wayne's World; Brain Donors. Beg. 5/1: Split Second.
- 627. PORT JEFFERSON—TWIN**—(928-6555). #1—White Sands. #2—Year of the Comet.
- 630. SAG HARBOR—SAG HARBOR**—(725-0010). The Double Life of Véronique.
- 632. SAYVILLE—SAYVILLE CINEMAS**—(589-0040). #1—Beauty and the Beast; Basic Instinct. #2—White Sands. #3—Rock-A-Doodle; My Cousin Vinny.
- 633. SMITHTOWN—SMITHTOWN**—(265-1551). Through 4/30: Hook. Beg. 5/1: The Hand That Rocks the Cradle.

- 634. SOUTHAMPTON—SOUTHAMPTON**—(283-1300). #1—Passed Away. #2—White Sands. #3—Year of the Comet. #4—Through 4/30: Beethoven; Company Business. #5—Through 4/30: Deep Cover; Brain Donors. Beg. 5/1: Split Second.
- 635. STONY BROOK—LOEWS**—(751-2300). #1—Basic Instinct. #2—Brain Donors; Ladybugs. #3—Passed Away.
- 636. WEST ISLIP—TWIN**—(669-2626). #1—Wayne's World; Passed Away. #2—Thunderheart; Rock-A-Doodle.
- 638. WESTHAMPTON—HAMPTON ARTS**—(288-2600). #1—City of Joy. #2—Passed Away.
- 639. WESTHAMPTON—WESTHAMPTON**—(288-1500). Through 4/30: Ferngully: The Last Rainforest; White Men Can't Jump. Beg. 5/1: My Cousin Vinny.

NEW YORK STATE

AREA CODE 914

Westchester County

- 700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE**—(234-7300). #1—Passed Away. #2—City of Joy.
- 702. BRONXVILLE—BRONXVILLE**—(961-4030). #1—The Babe. #2—Through 4/30: City of Joy. Beg. 5/1: K2. #3—Year of the Comet.
- 703. GREENBURGH—CINEMA 100**—(946-4680). #1—Passed Away. #2—The Babe.
- 704. HARRISON—CINEMA**—(835-9800). Ladybugs; Brain Donors.
- 705. HARTSDALE—CINEMA**—(428-2200). #1—The Player. #2—Basic Instinct. #3—Beethoven. #4—My Cousin Vinny.
- 706. HAWTHORNE—ALL WESTCHESTER SAW MILL**—(747-2333). #1—Passed Away. #2—Year of the Comet. #3—White Sands. #4—The Player. #5—The Babe. #6—Deep Cover. #7—Basic Instinct. #8—Beethoven. #9—White Men Can't Jump; Sleepwalkers. #10—Rock-A-Doodle; My Cousin Vinny.
- 707. LARCHMONT—PLAYHOUSE**—(834-3001). Basic Instinct.
- 708. MAMARONECK—PLAYHOUSE**—(698-2200). #1—My Cousin Vinny. #2—White Men Can't Jump. #3—Year of the Comet. #4—White Men Can't Jump.
- 709. MOUNT KISCO—MOUNT KISCO**—(666-6900). #1—Year of the Comet. #2—Beethoven. #3—White Sands; Ferngully: The Last Rainforest. #4—The Babe. #5—My Cousin Vinny; Basic Instinct.
- 714. PEEKSKILL—BEACH**—(737-6262). #1—Basic Instinct. #2—My Cousin Vinny. #3—White Sands. #4—City of Joy.
- 715. PEEKSKILL—WESTCHESTER MALL**—(528-8822). #1—Brain Donors. #2—Deep Cover. #3—Company Business; White Men Can't Jump. #4—The Cutting Edge; Passed Away.
- 716. PELHAM—PICTURE HOUSE**—(738-3160). Beethoven.
- 718. RYE—RYE RIDGE**—(939-8177). #1—Beethoven. #2—Passed Away; Wayne's World.
- 719. SCARSDALE—FINE ARTS**—(723-6699). Howards End.
- 722. YONKERS—CENTRAL PLAZA**—(793-3232). #1—White Men Can't Jump. #2—Passed Away. #3—The Cutting Edge. #4—Ferngully: The Last Rainforest; Deep Cover.
- 723. YONKERS—MOVIELAND**—(793-0002). #1—My Cousin Vinny. #2—Basic Instinct. #3—Beethoven. #4—Wayne's World; Brain Donor. #5—White Sands. #6—Through 4/30: Sleepwalkers. Beg. 5/1: Leaving Normal.
- 724. YORKTOWN HEIGHTS—THE MOVIES AT JEFFERSON VALLEY**—(245-0220). #1—Basic Instinct. #2—My Cousin Vinny. #3—The Babe. #4—White Sands. #5—Beethoven. #6—Year of the Comet. #7—Through 4/30: Ferngully: The Last Rainforest; Sleepwalkers. Beg. 5/1: Split Second.

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Rockland County

- 753. NANUET—MOVIES**—(623-0211). #1—Passed Away. #2—The Cutting Edge. #3—Company Business; Beethoven. #4—City of Joy. #5—The Player.
- 755. NEW CITY—CINEMA 6**—(634-5100). #1—City of Joy. #2—The Babe. #3—Passed Away. #4—Basic Instinct. #5—Rock-A-Doodle; Beethoven. #6—White Men Can't Jump; Ferngully: The Last Rainforest; Sleepwalkers.
- 756. NEW CITY—UA CINEMA 304**—(634-8200). #1—White Sands. #2—My Cousin Vinny.
- 757. NYACK—CINEMA EAST**—(358-6631). City of Joy.
- 759. PEARL RIVER—CENTRAL**—(735-2530). #1—My Cousin Vinny. #2—White Sands.
- 760. PEARL RIVER—PEARL RIVER**—(735-6500). Basic Instinct.
- 762. SPRING VALLEY—CINEMA 59**—(425-1132). #1—The Mambo Kings; Hook. #2—Fried Green Tomatoes.
- 764. LAFAYETTE**—(357-6030). Passed Away.

CONNECTICUT

AREA CODE 203

Fairfield County

- 800. BROOKFIELD**—(775-0070). #1—The Babe. #2—Beethoven.
- 801. DANBURY—CROWN CINE**—(743-2200). #1—City of Joy. #2—Passed Away. #3—Basic Instinct.
- 802. DANBURY—CROWN CINEMA**—(748-2923). #1—My Cousin Vinny. #2—White Sands.
- 803. DANBURY—CROWN PALACE**—(748-7496). #1—Year of the Comet; Brain Donors. #2—Deep Cover; Sleepwalkers. #3—White Men Can't Jump; Ferngully: The Last Rainforest.
- 805. FAIRFIELD—COMMUNITY**—(255-6555). #1—Wayne's World. #2—Brain Donors; Beethoven.
- 807. GREENWICH—CINEMA**—(869-6030). #1—The Babe. #2—Beethoven.
- 808. GREENWICH—CROWN PLAZA**—(869-4030). #1—Passed Away. #2—City of Joy. #3—The Player.
- 809. NEW CANAAN—PLAYHOUSE**—(966-0600). #1—My Cousin Vinny. #2—Basic Instinct.
- 810. NORWALK—CINEMA**—(838-4504). #1—White Sands. #2—Rock-A-Doodle; White Men Can't Jump.
- 813. SOUTH NORWALK—SONO**—(866-9202). 4/24-30: Lovers. 4/24-27: Secret Friends. 5/1-4: Daughters of the Dust (1991). 5/1-4: The Inner Circle (1991).
- 815. STAMFORD—CROWN AVON**—(324-9205). #1—Deep Cover. #2—Brain Donors; Sleepwalkers.
- 816. STAMFORD—CROWN CINEMA**—(324-3100). #1—White Men Can't Jump. #2—White Sands. #3—My Cousin Vinny.
- 817. STAMFORD—CROWN RIDGEWAY**—(323-5000). #1—Basic Instinct. #2—Ferngully: The Last Rainforest; Thunderheart.
- 818. STRATFORD—UA STRATFORD SQUARE**—(377-5056). #1—Beethoven. #2—White Sands. #3—Through 4/30: My Cousin Vinny. Beg. 5/1: Folks! #4—Basic Instinct. #5—Through 4/30: Sleepwalkers. Beg. 5/1: Split Second. #6—White Men Can't Jump.
- 819. TRUMBULL—CROWN CINEMA**—(374-0462). #1—Passed Away. #2—Basic Instinct; Ferngully: The Last Rainforest. #3—White Men Can't Jump.
- 820. WESTPORT—FINE ARTS**—(227-3324). #1—The Player. #2—Passed Away. #3—City of Joy. #4—Basic Instinct.
- 821. WESTPORT—POST**—(227-0500). The Babe.
- 822. WILTON—CINEMA**—(762-5678). My Cousin Vinny.

NEW JERSEY

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Hudson County

- 900. ARLINGTON—LINCOLN CINEMA FIVE**—(997-6873). #1—White Sands. #2—My Cousin Vinny. #3—Basic Instinct; Brain Donors. #4—The Babe; Sleepwalkers. #5—Beethoven; Ferngully: The Last Rainforest.
- 901. JERSEY CITY—HUDSON CINEMA 4**—(435-9110). #1—Deep Cover. #2—White Sands. #3—Ferngully: The Last Rainforest. #4—White Sands; Beethoven.
- 902. JERSEY CITY—NEWPORT CENTER**—(626-3200). #1—Passed Away. #2—Brain Donors; Beethoven. #3—My Cousin Vinny. #4—White Men Can't Jump. #5—Basic Instinct. #6—Sleepwalkers. #7—Ferngully: The Last Rainforest; The Mambo Kings. #8—The Babe. #9—Deep Cover.
- 904. SECAUCUS—LOEWS MEADOW PLAZA 8**—(902-9200). #1—Brain Donors; Wayne's World. #2—White Sands. #3—Beethoven. #4—The Babe. #5—City of Joy. #6—Passed Away. #7—Ferngully: The Last Rainforest; The Cutting Edge. #8—Year of the Comet.
- 905. SECAUCUS—LOEWS MEADOW SIX**—(866-6161). #1—Deep Cover. #2—Sleepwalkers. #3—Basic Instinct. #4—My Cousin Vinny. #5—White Men Can't Jump. #6—The Player.
- 906. GUTTENBERG—GALAXY TRIPLEX**—(854-6540). #1—My Cousin Vinny. #2—White Men Can't Jump; Beauty and the Beast. #3—The Mambo Kings.
- 908. UNION CITY—SUMMIT THEATER**—(865-2886). #1—My Cousin Vinny; White Men Can't Jump. #2—The Cutting Edge; Beauty and the Beast; Ladybugs.

Essex County

- 910. BLOOMFIELD—CENTER**—(748-7900). Basic Instinct.
- 911. BLOOMFIELD—ROYAL**—(748-3555). #1—Deep Cover. #2—White Men Can't Jump.
- 912. CEDAR GROVE—CINEMA 23**—(857-0877). #1—The Player. #2—City of Joy. #3—Deep Cover. #4—Beauty and the Beast; Sleepwalkers. #5—Brain Donors; White Men Can't Jump; Ferngully: The Last Rainforest.
- 916. MILLBURN—MILLBURN**—(376-0800). #1—The Player. #2—The Babe.
- 917. MONTCLAIR—CLARIDGE**—(746-5564). #1—Beethoven. #2—Passed Away; The Babe. #3—The Cutting Edge.
- 918. MONTCLAIR—WELLMONT**—(783-9500). #1—White Sands; Rock-A-Doodle. #2—Sleepwalkers; The Mambo Kings; Beauty and the Beast.
- 919. NEWARK—ALL-JERSEY MULTIPLEX**—(817-8100). #1—Year of the Comet. #2—White Sands. #3—City of Joy. #4—#5—Ferngully: The Last Rainforest; Newsies. #6—Deep Cover. #7—Deep Cover; The Cutting Edge. #8—My Cousin Vinny. #9—City of Joy. #10—Sleepwalkers. #11—The Babe. #12—Beethoven.
- 920. UPPER MONTCLAIR—BELLEVUE**—(744-1455). #1—My Cousin Vinny. #2—Year of the Comet. #3—Basic Instinct.
- 922. WEST ORANGE—ESSEX GREEN**—(731-7755). #1—My Cousin Vinny. #2—Basic Instinct. #3—Deep Cover.

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Union County

- 930. BERKELEY HEIGHTS—BERKELEY**—(464-8888). Newsies; Fried Green Tomatoes.
- 931. CRANFORD—CRANFORD**—(276-9120). #1—Company Business; Beethoven. #2—The Babe.
- 932. ELIZABETH—ELMORA**—(352-3483). Mississippi Masala.

- 933. LINDEN—LINDEN FIVE**—(925-9787). #1—White Men Can't Jump. #2—White Sands. #3—Beethoven; Sleepwalkers. #4—The Babe; Ferngully: The Last Rainforest. #5—Beauty and the Beast; Deep Cover.
- 934. ROSELLE PARK—NEW PARK**—(241-2525). #1—Sleepwalkers; White Men Can't Jump. #2—Passed Away. #3—Basic Instinct. #4—My Cousin Vinny. #5—Deep Cover.
- 935. UNION—LOST PICTURE SHOW**—(964-4497). Toto le Heros.
- 936. UNION—UNION**—(686-4373). #1—Ferngully: The Last Rainforest; Brain Donors. #2—Year of the Comet.
- 937. WESTFIELD—RIALTO**—(232-1288). #1—My Cousin Vinny. #2—Basic Instinct. #3—Year of the Comet.
- 938. WESTFIELD—TWIN**—(654-4720). #1—The Player. #2—Passed Away.

AREA CODE 201

Bergen County

- 950. BERGENFIELD—CINEMA 5**—(385-1600). #1—Year of the Comet. #2—White Sands. #3—My Cousin Vinny. #4—White Men Can't Jump. #5—Sleepwalkers; Ferngully: The Last Rainforest.
- 951. CLOSTER—CLOSTER**—(768-8800). The Babe.
- 952. EDGEWATER—LOEWS SHOWBOAT**—(941-3660). #1—Sleepwalkers; Beethoven. #2—Basic Instinct. #3—Year of the Comet. #4—The Babe.
- 953. EMERSON—QUAD**—(261-1000). #1—The Cutting Edge; Rock-A-Doodle; The Mambo Kings. #2—Sleepwalkers; Brain Donors. #3—Beethoven; Beauty and the Beast. #4—White Men Can't Jump; Ferngully: The Last Rainforest.
- 956. FORT LEE—LINWOOD**—(944-6900). #1—My Cousin Vinny. #2—White Sands.
- 959. PARAMUS—CINEMA 35**—(845-5070). The Cutting Edge.
- 961. PARAMUS—ROUTE 4**—(487-7909). #1—Basic Instinct. #2—The Babe. #3—Ferngully: The Last Rainforest; Thunderheart. #4—Wayne's World; Beethoven. #5—White Sands. #6—My Cousin Vinny. #7—Brain Donors; City of Joy. #8—Year of the Comet. #9—Passed Away. #10—The Player.
- 962. PARAMUS—ROUTE 17**—(843-3830). #1—Sleepwalkers. #2—Deep Cover. #3—White Men Can't Jump.
- 964. RAMSEY—LOEWS INTERSTATE**—(327-0153). #1—Passed Away. #2—Rock-A-Doodle; The Babe.
- 965. RIDGEFIELD—PARK 10**—(440-6661). #1—Deep Cover. #2—White Men Can't Jump. #3—Basic Instinct. #4—My Cousin Vinny. #5—Year of the Comet. #6—Beethoven; Brain Donors. #7—The Player. #8—The Babe. #9—Sleepwalkers. #10—Passed Away. #11—City of Joy; White Sands.
- 966. RIDGEFIELD PARK—RIALTO**—(641-0617). #1—My Cousin Vinny.
- 967. RIDGEWOOD—WARNER**—(444-1234). #1—Year of the Comet. #2—My Cousin Vinny. #3—Wayne's World; Brain Donors. #4—Ferngully: The Last Rainforest; Fried Green Tomatoes.
- 969. TEANECK—MOVIE CITY**—(836-3334). #1—Memoirs of an Invisible Man; JFK. #2—The Hand That Rocks the Cradle; Company Business. #3—Fried Green Tomatoes; Bugsy; The Lawnmower Man.
- 970. TENAFLY—CINEMA 4**—(871-8889). #1—Brain Donors. #2—Beethoven. #3—Basic Instinct; City of Joy. #4—Passed Away.
- 971. WASHINGTON TOWNSHIP—CINEMA**—(666-8020). #1—City of Joy. #2—Passed Away. #3—The Babe.
- 972. WESTWOOD—PASCACK**—(664-3200). #1—Basic Instinct. #2—My Cousin Vinny. #3—White Sands. #4—Year of the Comet.

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NEW YORK
MAGAZINE

BRIEF MOVIE REVIEWS

COMPILED BY KATE O'HARA

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers that follow the reviews refer to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE

G:	General Audiences. All ages admitted.
PG:	Parental Guidance Suggested. Some material may be inappropriate for children.
PG-13:	Parents Strongly Cautioned. Some material may be inappropriate for children under 13.
R:	Restricted. Under 17 requires accompanying parent or adult guardian.
NC-17:	No children under 17 admitted.

NEW FILMS

★ New films recommended by *New York's* critic.

ALL THE VERMEER IN NEW YORK—(1 hr. 27 min.; 1991) Iconoclast Jon Jost explores the discrepancy between art and life in a film set in the 1980s, focusing on a hotshot Wall Street broker and his obsession with a young French actress who bears a striking similarity to a model in a Vermeer painting. With Emmanuelle Chaulat and Stephen Lack. NR. 13

AMERICAN DREAM—(1 hr. 40 min.; 1992) Barbara Kopple's devastating new documentary won an Oscar in 1991 for its portrait of a 1985-1986 meat-packing strike in Austin, Minnesota. Though making record profits, George A. Hormel & Co. wants to roll back drastically the wages and benefits of Local P-9 of the United Food and Commercial Workers International Union. Sick of making concessions, the union hires an outside organizer, Ray Rogers, to organize a media blitz against the company. But the international's veteran negotiator Lewie Anderson warns that the strikers will ultimately wind up worse off than before. To our horror, the Austin local slowly goes down to defeat. The rollbacks go through, and most of the meat-packers lose their jobs to permanent replacements. In its dramatic complexity and terrible poignancy, the Austin strike is worthy of Faulkner or Tolstoy. But while Kopple is a gifted reporter, she's not a great artist, and her imaginative sympathy sometimes falters. Still, the movie has enormous emotional force and could reasonably be called "American Tragedy." (Powers, 4/13/92) NR. 14, 42

THE BABE—(1 hr. 45 min.; 1992) Reviewed in this issue. PG. 5, 19, 22, 31, 53, 68, 80, 83, 152, 158, 160, 200, 203, 214, 219, 220, 302, 304, 308, 313, 315, 319, 406, 503, 507, 517, 519, 520, 523, 524, 527, 532, 533, 601, 606, 608, 610, 612, 616, 619, 621, 625, 702, 703, 706, 709, 724, 755, 800, 807, 821, 900, 902, 904, 916, 917, 919, 931, 933, 951, 952, 961, 964, 965, 971

BASIC INSTINCT—(2 hrs. 3 min.; 1992) The new exploitation thriller about sex and murder is not so much erotic as nasty. Otherwise the movie is cold and grim and, for all its thrills, quite mechanical. No one can say that director Paul Verhoeven and writer Joe Eszterhas have much joy in them. In San Francisco, a wealthy rock star, silk-scarved to his bed, is murdered. Detective Nick Curran (Michael Douglas) and his partner, Gus (George Dzundza), visit the dead man's girlfriend, Catherine Tramell (Sharon Stone). Guilty or innocent, Catherine is a nasty broad out of old pulp novels who lures men to destruction. Play-

ing this male fantasy of a dangerous woman, Stone gives smirky, flat readings. Douglas, on the other hand, is rather effective. His Nick has gone over the top; he's dead inside, sexually arousable only at the point of fear. Apart from Douglas's performance, the movie is sleek and empty, with lots of mean touches to rouse the jaded. Catherine, it turns out, is bisexual. She has a female lover, Roxy (Leilani Sarelle)—bruised-fruit lips and cheeks—who watches her make love to Nick and other men. Everyone's watching everyone else, and the audience is trapped in voyeurism, too. The filmmakers know how to press our buttons. Yet Eszterhas has constructed the movie cleverly. Nick's recent girlfriend, Beth (Jeanne Tripplehorn), is set up to parallel Catherine. But the movie is empty not only of sympathetic feeling for women but of dramatic feeling. (4/6/92) R. 7, 18, 18, 24, 33, 33, 60, 67, 85, 152, 155, 157, 158, 160, 200, 204, 211, 214, 217, 218, 219, 220, 222, 300, 302, 304, 306, 310, 315, 317, 319, 401, 406, 500, 504, 505, 506, 512, 514, 516, 517, 519, 528, 530, 600, 606, 608, 610, 611, 612, 617, 621, 625, 632, 635, 705, 706, 707, 709, 714, 723, 724, 755, 760, 801, 809, 817, 818, 819, 820, 900, 902, 905, 910, 920, 922, 934, 937, 952, 961, 965, 970, 972

BEAUTY AND THE BEAST—(1 hr. 24 min.; 1991) The new animated version from Disney offers about half of the possible wonder and excitement that lies buried in the great old fairy tale—perhaps the most moving and morally beautiful of the love fables for children. Making the story come to life from the still figures of stained-glass windows is an elegant touch, but most of the movie is more efficient than imaginative. (11/25/91) G. 10, 14, 36, 44, 150, 156, 160, 215, 306, 309, 401, 511, 601, 521, 522, 530, 606, 608, 632, 906, 908, 912, 918, 933, 953

BEETHOVEN—(1 29 min.; 1992) A suburban family's orderly life is disrupted by a hairy addition to the household—an exasperating Saint Bernard named Beethoven. Directed by Brian Levant. With Charles Grodin, Bonnie Hunt, and Dean Jones. PG. 20, 26, 38, 59, 152, 158, 160, 200, 204, 206, 213, 219, 220, 222, 300, 307, 313, 315, 316, 319, 400, 406, 503, 504, 505, 506, 509, 517, 522, 524, 530, 601, 608, 610, 616, 618, 621, 625, 634, 705, 706, 709, 716, 718, 723, 724, 753, 755, 800, 805, 807, 818, 900, 901, 902, 904, 917, 919, 931, 933, 952, 953, 961, 965, 970

BRAIN DONORS—(1 hr. 19 min.; 1992) In this slapstick comedy, a mismatched trio of opportunists consisting of an ambulance-chasing lawyer, a jack-of-all-trades, and a moonlighting cabdriver are enlisted by a wealthy dowager to help fulfill her dead husband's last request. Directed by Dennis Dugan. With John Turturro, Bob Nelson, Mel Smith, and Lillian Oglethorpe. PG. 18, 24, 36, 62, 65, 85, 152, 160, 200, 215, 216, 219, 304, 307, 315, 406, 505, 510, 512, 516, 517, 530, 534, 601, 606, 608, 610, 611, 621, 625, 634, 635, 704, 715, 723, 803, 805, 815, 900, 902, 904, 912, 936, 953, 961, 965, 967, 970

BRENDA STARR—(1 hr. 36 min.; 1992) The long-awaited film based on the famous comic strip stars Brooke Shields as the girl reporter and Timothy Dalton as her one-eyed hero, Basil St. John. Directed by Robert Ellis Miller. PG. 40

CITY OF JOY—(2 hrs. 14 min.; 1992) Has Patrick Swayze ever been to a doctor? Has he even seen one? If there was ever a profession that introduced sobriety and weight to a man's movements, medicine is it, yet Swayze plays a doctor who loses his belief in himself and then finds it again—in Calcutta, taking care of the poor—and he rushes about wildly, as if he had never left the ballet stage, and tosses his head like a stallion in a corral. Roland Joffé directed with an infallible instinct for the high-minded cliché, and Pauline Collins, in an immaculately phony performance, plays a dedicated woman who introduces Swayze to the satisfac-

tions of altruism. Some of the Indian actors are great, and Calcutta, as a cinematic background, is impressively and frighteningly packed and squalid, but the movie is hopeless. (4/27/92) PG-17. 9, 19, 41, 53, 67, 85, 160, 206, 210, 219, 302, 311, 314, 505, 514, 516, 533, 606, 608, 610, 612, 613, 618, 625, 638, 700, 702, 714, 753, 755, 757, 801, 808, 820, 904, 912, 919, 919, 961, 965, 970, 971

COMPANY BUSINESS—(1 hr. 38 min.; 1992) After the Cold War ends, CIA agent Sam Boyd (Gene Hackman) thinks that the days of international espionage are over. But when the Agency suddenly reactivates him, ostensibly to escort a former State Department mole (Mikhail Baryshnikov) and \$2 million to Berlin, Boyd finds that only the names have changed. Written and directed by Nicholas Meyer. PG-13. 20, 26, 38, 51, 213, 313, 319, 533, 618, 634, 715, 753, 969

THE CUTTING EDGE—(1 hr. 41 min.; 1992) A brash young hockey skater who spends most of his ice time in the penalty box and a prima-donna figure skater with an unparalleled talent and grace make an unlikely figure-skating pair that turns the 1992 Winter Olympics figure-skating competition on its ear. PG. 20, 26, 38, 59, 67, 200, 219, 305, 315, 406, 523, 524, 533, 606, 608, 625, 715, 722, 753, 904, 908, 917, 919, 953, 959

DAUGHTERS OF THE DUST—(1 hr. 53 min.; 1991) Julie Dash's debut feature follows the women of a Gullah family (descendants of West African slaves) as they migrate from the Sea Islands off the South Carolina/Georgia coast to the North. NR. 10

DEEP COVER—(1 hr. 52 min.; 1992) Reviewed in this issue. R. 2, 9, 19, 33, 52, 66, 89, 91, 150, 152, 157, 158, 160, 208, 210, 211, 214, 218, 220, 222, 300, 305, 314, 317, 318, 400, 506, 510, 512, 514, 522, 530, 532, 603, 606, 608, 610, 621, 625, 634, 706, 715, 722, 803, 815, 901, 902, 905, 911, 912, 919, 919, 922, 933, 934, 962, 965

DELICATESSEN—(1 hr. 37 min.; 1992) An exhaustingly inventive new comedy by the young French filmmaking team of Jean-Pierre Jeunet and Marc Caro. Set in a post-apocalyptic future without livestock, it's the story of an innocent, Louison (Dominique Pion), who takes a job as a handyman in a lonely building whose landlord routinely slaughters newcomers, turning them into cutlets and sausage for his tenants. Louison's brush with the meat-grinder becomes a pretext for conjuring a whole shabby postmodern future inspired by comic strips, silent comedies, Looney Tunes, Rube Goldberg, and dystopias like *1984* and *Brazil*. The credits say this movie's "presented by" Terry Gilliam, which is as much a warning as an inducement. Jeunet and Caro are too eager to be caught in the act of being clever—the movie gets lost in the funhouse of its own flamboyance. Amid all the lunacy and murder, love and life bloom, proving Louison's wisdom when he claims we must always be forgiving because "no one is entirely evil." Jeunet and Caro obviously agree, and they've made something rare: a sweet-natured comedy about cruelty. (Powers, 4/13/92) NR. 81

★ THE DOUBLE LIFE OF VÉRONIQUE—(1 hr. 36 min.; 1991) In French and Polish with English subtitles. Few recent movies have been as superbly elusive as this beautiful new movie by the 50-year-old Polish director Krzysztof Kieslowski; it's so cryptic that even admirers leave the theater shaking their heads, not unhappy but slightly baffled. Set in Kraków and Paris, it traces the lives of two nearly identical young women—Polish Veronika and the French Véronique—both played by the luminous Swiss actress Irène Jacob. Spiritual doubles, they share the same heart condition, passion for music, fierce pleasure in lovemaking, and indescribable sense that they're not alone, that they're linked to an unknown someone out in the

MOVIES

world. Veronika-Véronique's story grows from a common response to feelings of aloneness; we believe somebody's out there who feels just as we feel. What keeps such lofty stuff from floating into the ether is Jacob's radiant humanity. (Powers, 11/18/91) R. 14, 630

EDWARD II—(1 hr. 31 min.; 1992) British director Derek Jarman puts a political spin on Christopher Marlowe's classic play about Edward II (Steven Waddington), his lover Piers Gaveston (Andrew Tiernan), and their swift and brutal fall from power. R. 3, 38

***EUROPA, EUROPA**—(1 hr. 57 min.; 1991) In German and Russian with English subtitles. Young Solly Perel (Marco Hofschneider), a good-looking teenager, a German Jew, is adopted first by the Russians and then, after Hitler invades the Soviet Union, by Nazi soldiers. The boy, who has bright eyes and a ripe mouth, is admired by both men and women, many of whom try to peel off his clothes. Beneath his garments, his circumcised member eager to make its appearance remains his potential betrayer. Written and directed by Agnieszka Holland, this comic epic of survival is amazingly, a true story, based on Solly's memoirs. (7/15/91) R. 14, 58, 521

FERNGULLY: THE LAST RAINFOREST—(1 hr. 12 min.; 1992) Even the creatures in this secret place, filled with magic and untouched by humans, have to fight to save their environment. An animated musical, featuring the voices of Tim Curry, Samantha Mathis, Christian Slater, Robin Williams, and Grace Zabriskie. G. 19, 38, 59, 67, 150, 158, 160, 200, 206, 211, 217, 219, 220, 222, 306, 307, 310, 315, 317, 318, 400, 406, 511, 513, 514, 517, 523, 530, 601, 606, 608, 610, 611, 621, 625, 639, 709, 722, 724, 755, 803, 817, 819, 900, 901, 902, 904, 912, 919, 933, 936, 950, 953, 961, 967

FOLKS!—(1 hr. 49 min.; 1992) Tom Selleck plays a successful baby-boomer with a family of his own who reunites with his parents after an eight-year estrangement. Directed by Ted Kotcheff. PG-13. 12, 19, 59, 89, 155, 219, 300, 304, 307, 503, 507, 514, 517, 532, 600, 610, 625, 818

FRIED GREEN TOMATOES—(2 hrs. 10 min.; 1991) Kathy Bates, Jessica Tandy, Mary Stuart Masterson, and Mary-Louise Parker star in a story about life in rural Alabama. Dir. by Jon Avnet. PG-13. 38, 59, 309, 511, 601, 521, 762, 930, 967, 969

HIGHWAY 61—(1 hr. 42 min.; 1992) To a hard-driving soundtrack that ranges from zydeco to rock with a whole lot of blues, a trumpet-playing barber, a rock-and-roll groupie, and the frozen corpse of her dead brother set out on Highway 61, a mythical road that reaches from Ontario to New Orleans. R. 3

THE HOURS AND TIMES—(1 hr.; 1991) The gripping debut of 29-year-old Los Angeles filmmaker Christopher Munch offers a fictional account of one of pop history's most intriguing footnotes: the trip to Barcelona that John Lennon took with Beatles manager Brian Epstein in the Spring of 1963. Although the two were friends, Munch shows this holiday to be the collision of radically different worlds. Most relevant here, Epstein was gay and yearned for his friend, while Lennon—but that's what the movie is all about. Shot in nifty black-and-white and deftly acted by newcomers David Angus and Ian Hart (as Epstein and Lennon, respectively), *The Hours and Times* delivers on the gossipy allure of its subject without falling into cheapness or hero worship. (Powers, 4/13/92) NR. 10

***HOWARDS END**—(2 hrs. 20 min.; 1992) The images in this Merchant Ivory adaptation of E. M. Forster's great novel are weighted and dark, with mysterious power, and the movie as a whole has extraordinary poise and spirit. Vanessa Redgrave is Ruth Wilcox, the dying mistress of the country farmhouse *Howards End*, which may stand for what's best in the England of 1910; Anthony Hopkins is her brusque, intelligent, but fatally limited husband, Henry, a millionaire in the rubber trade, the very soul of the Empire. After Mrs. Wilcox dies, Henry proposes marriage to Margaret Schlegel (Emma Thompson), one of two intellectual, liberal sisters living on a private income in London. Thompson does an amazing job playing a radiantly sane person; she becomes the moral center of the movie. And Helena Bonham Carter is extraordinary as Margaret's impetuous sister Helen, who becomes the champion of a culture-hungry but impoverished young clerk, Leonard Bast (Sam West). (3/9/92) PG. 50, 719

***JFK**—(3 hrs. 8 min.; 1991) Oliver Stone, recounting the questionable investigations of Jim Garrison (Kevin Costner), New Orleans district attorney in the sixties, fleshes out Garrison's belief in a vast conspiracy of forces to kill John F. Kennedy; he traces the movements of Lee Harvey Oswald and a variety of other figures. The movie is an amalgam of information, speculation, and fancy, and much of it's factually dubious, but the core of the movie is great. Stone displays the assassination of John F. Kennedy in the cataclysmic home movie of Abraham Zapruder, dissects it, shows the event again in simulated form from the vantage point of different witnesses and possible participants. Monochromatic performance from Costner; good performances from Gary Oldman as Oswald and Tommy Lee Jones as alleged conspirator Clay Shaw; much grandstanding from Stone and his screenwriter Zachary Sklar; brilliant cinematography by Robert Richardson. (1/6/92) R. 18, 38, 969

K2—(1 hr. 44 min.; 1992) Michael Biehn and Matt Craven co-star as a brash young lawyer and a brainy research physicist who share a passion for mountain climbing. Together, they set out to conquer the world's most difficult peak, K2. Directed by Franc Roddam. R. 9, 19, 24, 40, 64, 85, 219, 304, 406, 516, 517, 534, 612, 625, 702

LEAVING NORMAL—(1 hr. 50 min.; 1992) Christine Lahti gives her largest movie performance yet as Darly Peters, a foulmouthed tough cookie who always seems to be screwing herself up. Ed Zwick directs this female buddy film (in production just after *Thelma & Louise*, so those critics who describe it as a spinoff will be in error). At the beginning, Darly chucks her job at a smelly beer-sloshing bar in Normal, Wyoming, and comes across Marianne (Meg Tilly), who's walked out on her husband after he slugs her. The two women hook up and head for Alaska, where Darly thinks she has a house waiting for her. So Darly is the strong one this time, and Marianne, who is vague and spacey, is the innocent, which, in the person of Meg Tilly—whose patented slow timing is beginning to lose its charm—can be pretty innocent indeed. The script (by Edward Solomon) is feeble and undramatic, the minor characters are boring, and the direction is slack, but the real problem is that Lahti and Tilly just don't go together. Rather than building up some momentum, the movie is forever falling flat. *Leaving Normal* is a botch. Stay focused on Lahti and just let yourself ride through the long, shapeless moments when she isn't onscreen. (4/27/92) R. 59, 406, 527, 612, 625, 723

THE LINGUINI INCIDENT—(1 hr. 39 min.; 1992) At the Dali, a rising star on the New York restaurant scene, intrigue and romance are only some of the things on the menu. Meet your waitress, a would-be magician; the British bartender (or he is a secret agent?); and the caustic cashier, who delivers one-liners in sign language. Directed by Richard Shepard. With Rosanna Arquette, David Bowie, and Marlee Matlin. R. 9, 62

LOVERS—(1 hr. 43 min.; 1992) Vicente Aranda's stylish, erotic thriller based on a real-life murder scandal in Madrid, involving a young man (Jorge Sanz) and his naïve fiancée (Maribel Verdú), fresh from the provinces, and a sultry widow (Victoria Abril) who seduces them into a dangerous world of sensual pleasures. NR. 10, 55, 813

THE MAMBO KINGS—(1 hr. 40 min.; 1992) Entropy rules in this diverting saga of two Cuban musicians—cocky, business-minded Cesar Castillo and his dreamy brother Nestor—who leave Havana in the early fifties to make their fortunes in New York. The first twenty minutes are bursting with the immigrant energy found in Oscar Hijuelos's exuberant original novel, *The Mambo Kings Play Songs of Love*. Yet just when the movie's got you hooked on its break-neck beat, it promptly loses all its rhythm. It's hard to hate any movie that puts attractive performers up on the screen, and this one's so lavish with them that the prodigally sexy Maruschka Detmers is cast as Nestor's dutiful wife, Dolores, who dreams of being a schoolteacher. As her melancholy husband, Antonio Banderas couldn't be more creepily convincing. Still, Banderas is overshadowed by Armand Assante's brazen Cesar, and after energizing the first half with sexual briar, he eventually becomes a menagerie of facial tics. It's not his fault. The movie was made by rookie director Arne Glimcher (founder-director of the Pace Gallery), and it's as enjoyable as anything can be that's been made by someone who doesn't know what he's doing. (Powers, 3/16/92) R. 9, 54, 301, 303, 309, 521, 762, 902, 906, 918, 953

MEDITERRANEO—(1 hr. 32 min.; 1991) A bittersweet tale of eight Italian soldiers sent to garrison a remote Greek island during World War II. But when their ship sinks, leaving them stranded, they forget their original purpose altogether and form a small Greek-Italian community. Dir. by Gabriele Salvatores. NR. 3, 63

A MIDNIGHT CLEAR—(1 hr. 47 min.; 1992) As the end of World War II draws near, a sensitive nineteen-year-old sergeant is ordered to lead a squad of highly intelligent but equally young and inexperienced soldiers on a dangerous—and vague—reconnaissance mission. At the command post, a deserted French château high in the mountains, the war seems very far away. With Ethan Hawke, Gary Sinise, Frank Whaley, Peter Berg, Arye Gross, and Kevin Dillon. R. 14, 49

MISSISSIPPI MASALA—(1 hr. 58 min.; 1992) The new film by Mira Nair (director of the celebrated *Salaam Bombay!*) is more virtuous than exciting and more wise than startling. Nair begins in Uganda in 1972, with Jay (Roshan Seth), a prominent lawyer, his wife, and their little daughter, Mina, heading for the airport, cast out with other Indians. Years later, the family winds up in the South, where they and their friends, like many émigré Indians, manage and live in a run-down motel. Now 24, Mina (Sarita Choudhury) is a remarkable beauty, with spilling flesh and a magnificent pile of hair. She and Demetrius (Denzel Washington), a self-made Greenwood black, "meet cute," throwing both communities into an uproar. The sensual bond between the two lovers is strong, but the untrained Choudhury can't keep up with Washington, who plays Demetrius with dignity and force. (2/10/92) R. 3, 43, 530, 932

MY COUSIN VINNY—(1 hr. 59 min.; 1992) Two New York college kids, Bill (Ralph Macchio) and Stan (Mitchell Whitfield), get mistakenly arrested in Alabama for murder. Driving into the small old southern town in a tail-finned Caddy, Bill's cousin Vinny (Joe Pesci) shows up to defend them. Vinny, a Brooklyn ambulance chaser who passed the bar on his sixth attempt, has never tried a case before, but he's a tough little mother. He keeps tripping over the massive recititude of the southern judge (Fred Gwynne), who abominates Vinny's leather jackets, medallions, and Bay Ridge manners. For a while, Joe Pesci looks like a fish out of water—depressed and unengaged. Once we get into the trial, however, Dale Launer's script calls for Vinny's gut-fighter instincts to win out, and Pesci, eyes glinting, comes to life. Jonathan Lynn, the Brit comedy director (*Nuns on the Run*), obviously loves actors: He gets shrewd performances from Lane Smith and Austin Pendleton. The best thing in the movie, though, is theater actress Marisa Tomei. As Pesci's girlfriend, Tomei is a tough girl with a dirty mouth and an incredible mind for bizarre detail. (3/30/92) R. 7, 19, 25, 33, 48, 87, 152, 155, 158, 160, 200, 206, 214, 217, 219, 300, 302, 304, 306, 308, 313, 315, 319, 321, 322, 401, 406, 500, 501, 502, 503, 504, 505, 506, 507, 509, 513, 514, 517, 522, 526, 530, 600, 606, 608, 610, 611, 612, 616, 618, 619, 621, 625, 632, 639, 705, 706, 708, 709, 714, 723, 724, 756, 759, 802, 809, 816, 818, 822, 900, 902, 905, 906, 908, 919, 920, 922, 934, 937, 950, 956, 961, 965, 966, 967, 972

NIGHT ON EARTH—(2 hrs. 8 min.; 1992) Jim Jarmusch follows the relationships between five taxi drivers and their passengers in five cities around the world in a series of vignettes beginning in L.A. and ending in Helsinki. With Gena Rowlands, Winona Ryder, Rosie Perez, and Giancarlo Esposito. R. 3, 59

OTHELLO—(1 hr. 31 min.; 1992) The restored version of Orson Welles's classic adaptation of *Othello*, with Welles in the title role, with Suzanne Cloutier, Michael Mac Liammóir, and Fay Compton. NR. 10, 46

PASSED AWAY—(1 hr. 36 min.; 1992) The sudden death of 70-year-old Jack Scanlan brings his four estranged children together under one roof for a traumatic—and at times hilarious—family gathering. Directed by Charlie Peters. With Bob Hoskins, Blair Brown, Tim Curry, and Frances McDormand. PG-13. 10, 19, 26, 34, 55, 66, 85, 160, 203, 210, 215, 216, 305, 306, 314, 319, 406, 504, 512, 517, 523, 524, 526, 530, 601, 606, 608, 613, 625, 634, 635, 636, 638, 700, 703, 706, 715, 718, 722, 753, 755, 764, 801, 808, 819, 820, 902, 904, 917, 934, 938, 961, 964, 965, 970, 971

***THE PLAYBOYS**—(1 hr. 54 min.; 1992) A lovely new Irish film with a classically structured and satisfying narrative, set in a small village in Ireland in 1957. Dominated by church ways, the people lead a

pinched, frightened, envious existence. A headstrong and beautiful young woman, Tara (Robin Wright), pregnant but unmarried, breaks water right in the middle of a Sunday sermon; the scandal could not be more public. The town seems obsessed with her and her bastard baby. People arrive at her doorstep suggesting husbands; the fierce old policeman, Brendan (Albert Finney)—a strange man, frightening and frightened of himself—keeps proposing marriage. Is he the father? Director Gillies Mackinnon (who is British) avoids conscious lyricism, but the countryside and the light are beautiful. The narrative moves ahead slowly but steadily, and the moods are by turns sober, romantic, and melodramatic. A group of traveling players, the Playboys, shows up in town. They are free and easy and brazen, the only life likely to strike this sore old place, and Mackinnon revels in their flagrant showmanship. The policeman Brendan fights for Tara against one of the Playboys, Tom (Aidan Quinn), a good-looking young man who may or may not be honest and true. *The Playboys* turns on two conflicting notions of the sacred, the church and the theater, both seen as charlatany, and decrepit as well. But the theater possesses an aspect of the divine—excitement creates life. The acting is remarkable, especially from Finney. Written by Shane Connaughton (*My Left Foot*) and Kerry Crabbe. (4/27/92) PG-13. 21, 55

★ **THE PLAYER**—(2 hrs. 3 min.; 1992) In his amazing comeback movie, Robert Altman scores again and again off the great powers of Hollywood, yet this saturnine comedy is so richly ambiguous in its permutations of guilt and innocence, arrogance and shame, that calling it a "satire" seems to limit it. The "hero," Griffin Mill (Tim Robbins), a rising young Hollywood studio executive, moves through his life with the controlled smoothness of a snake in water. The movies he makes may be junk, but he will make them while drinking the right mineral water. How can this preposterous young man, this walking trend, be so likable? Though entirely ruthless, he is polite and strikingly intelligent, and Tim Robbins brings a touch of amused awareness to the role that lets us know that Griffin enjoys playing a game. In a rare uncalculated moment, Griffin murders a screenwriter who he thinks is threatening him. Will he survive? In the answer to this question lies a devastating assessment of Hollywood and of Hollywood moviemaking today. Altman's movie, on the other hand, is a wonder of texture and wit, starting from the opening shot, which not only introduces all the major themes of the film but manages to sum up the entire history of Hollywood, from the twenties right down to the compromising present. With Greta Scacchi, Vincent D'Onofrio, Fred Ward, and a mass of Hollywood stars playing themselves. Based on Michael Tolkin's 1988 novel. (4/20/92) R. 12, 19, 19, 61, 79, 206, 216, 312, 315, 506, 512, 514, 523, 533, 606, 608, 612, 616, 625, 705, 706, 753, 808, 820, 905, 912, 916, 938, 961, 965

★ **PROOF**—(1 hr. 26 min.; 1992) Easily the most entertaining Australian movie in years. Writer-director Jocelyn Moorhouse's first film has the intensity of a beautifully wrought novella, and its barbed erotic atmosphere is highly cinematic. Martin (Hugo Weaving), sightless since birth, is extremely bright and trusts no one. He assumes that everyone lies to blind people (and he may have a point); he thinks they lie to manipulate him, because they can get away with it. But Moorhouse creates a witty atmosphere of aggression that makes easy pity impossible. Martin takes pictures of everything he experiences, pointing the camera in the direction of what interests him. He wrestles over the photographs with his housekeeper, Celia (Genevieve Picot), a rather elegant and forceful woman with a sharp, disdainful curve to her mouth. There is a touch of sadomasochistic joking in her relationship with Martin. Then Martin meets the dishwasher, Andy (Russell Crowe), a good-looking young man who is direct without being deliberately rude, and Martin trusts him. Andy describes what's in Martin's snapshots. Now that Andy, attractive and acquiescent, is on the scene, things come to a boil. Moorhouse's writing is precise, the acting crisp and controlled. There could be more life going on, and the characters' relations to one another are not always worked out fully. But *Proof* is fascinating. (3/23/92) NR. 3

★ **RAISE THE RED LANTERN**—(2 hrs. 5 min.; 1991) In Mandarin with English subtitles. The initiation of a fourth wife into a 1920s Chinese family highlights the ongoing

struggle of traditional wives to secure a position within the household and society. NR. 81

★ **RASPAD**—(1 hr. 43 min.; 1992) In Russian with English subtitles. Through a series of fictional vignettes, Mikhail Belikov recreates the Chernobyl nuclear power disaster and its aftermath in a terrifying documentary filmed on location with unprecedented government cooperation. NR. 6

★ **ROCK-A-DOODLE**—(1 hr. 14 min.; 1992) In a new animated film, Don Bluth updates the legend of Chanticleer, the rooster who forgot to crow, with some barn-raising rockabilly from Glen Campbell and the voices of Ellen Greene, Christopher Plummer, Charles Nelson Reilly, and Sandy Duncan. G. 38, 67, 152, 158, 160, 204, 206, 309, 401, 522, 524, 530, 606, 632, 636, 706, 755, 810, 918, 953, 964

★ **SHADOWS AND FOG**—(1 hr. 25 min.; 1992) The new Woody Allen film could be described as nostalgia for an art form that matters. The movie, shot entirely in black-and-white, is a comic gloss on the heroic period of modernism—the haunted yet glorious twenties, the period of Kafka, the German Expressionist cinema, and the Brecht-Weill musicals. In a labyrinthine Central European city whose vile corners reflect the windings of the unconscious stalks a silent murderer. A jittery, obsequious clerk, Kleinman (Woody Allen), is awakened from his sleep by a vigilante group attempting to protect the city against the killer. There's a circus in town, with a sword swallower named Irmy (Mia Farrow), who runs away from her unfaithful boyfriend, a clown (John Malkovich), and stops for rest at a rather cheery brothel. For a great deal of money, she goes to bed with a morose student (John Cusack). *Shadows and Fog* was shot on soundstages at the Kaufman Astoria Studios in Queens, and the sets are meant to look like sets; the fog is thick, the shadows deep, the sky unconvincing. Woody's performance is the only element in the movie that goes beyond gesture. The rest is all very pleasant but trivial. (3/30/92) PG-13. 9, 64

★ **SLEEPWALKERS**—(1 hr. 31 min.; 1992) Stephen King's first work written expressly for the screen. Tanya Robertson, an unsullied teenager from a small-town in Indiana, is the next target for a mother-and-son team of Sleepwalkers—a dying breed of vampire-cum-werewolves that feed on virtuous young women. With Brian Krause, Mädchen Amick, Alice Krige. R. 10, 19, 32, 59, 59, 67, 85, 91, 150, 152, 156, 157, 158, 160, 200, 208, 211, 213, 217, 218, 300, 304, 307, 310, 314, 318, 406, 503, 505, 506, 510, 517, 522, 530, 600, 606, 608, 610, 619, 625, 706, 723, 724, 755, 803, 815, 818, 900, 902, 905, 912, 918, 919, 933, 934, 950, 952, 953, 962, 965

★ **SPLIT SECOND**—(1 hr. 30 min.; 1992) In the year 2008, in a London that has been ravaged by the effects of global warming and rampant pollution, a volatile cop and his annoyingly energetic sidekick are on the trail of a violent killer who may or may not be human. R. 155, 517, 532, 610, 625, 634, 724, 818

★ **THUNDERHEART**—(1 hr. 58 min.; 1992) Raymond Levoi, a young FBI agent (Val Kilmer), has tried long and hard to forget that he is one quarter American Indian. But an investigation into a murder on an Indian reservation forces him to come to terms with his heritage while becoming embroiled in a plot that threatens both the reservation and his own life. R. 9, 19, 31, 59, 67, 85, 160, 206, 515, 522, 533, 608, 625, 636, 817, 961

★ **TOTO LE HEROS**—(1 hr. 30 min.; 1992) In French with English subtitles. This is the first feature by Belgian writer-director Jaco Van Dormael, a onetime circus clown who already displays the sophisticated crowd-pleaser's knack for making the simple seem tricky. Its grumbling hero, Thomas van Hasebroeck, is a man who could never seize the day because he was always too busy trying to seize the past. He's obsessed by his belief that, through a maternity-ward foul-up, somebody else got the rich parents and eventful life that were rightfully his own. As he plots to kill this lifelong usurper, the movie leapfrogs between his memories and his fantasies of being Toto Le Heros, secret agent extraordinaire. As it jumps between past and present, fantasy and reality, pathos and wicked wit, Van Dormael's tale works itself out with the snazzy, one-dimensional elegance of a chess problem. (Powers, 3/16/92) 81, 935

★ **WAYNE'S WORLD**—(1 hr. 35 min.; 1992) Wayne (Mike Myers) and his sidekick, Garth (Dana Carvey), host a late-night cable-access TV show from Wayne's basement in Aurora, Illinois—"Wayne's World!" Myers

created the character of Wayne while still a Toronto high-school student, and then teamed up with Carvey on *Saturday Night Live*, where "Wayne's World" has become a regular skit. The characters have the strengths of skit creations—a moment-to-moment exuberance, a ready satirical hold on certain types. Wayne and Garth have the weakness of skit characters, too. Everything gets repeated about 30 times, and no one changes or develops. What can you do with skit characters in a feature film? Myers and Bonnie and Terry Turner, who wrote the screenplay, decided to just stretch things out. The plot they've concocted is halfhearted. Director Penelope Spheeris keeps the material loose and silly (which, given the script, is her only choice), and some of *Wayne's World* is funny in a nagging sort of way. But most of the movie is just smart-ass stuff. (2/24/92) PG-13. 9, 36, 62, 219, 304, 307, 320, 406, 505, 512, 517, 524, 533, 606, 608, 610, 625, 636, 718, 723, 805, 904, 961, 967

★ **WHERE ANGELS FEAR TO TREAD**—(1 hr. 53 min.; 1992) Based on E. M. Forster's first book (from 1905), this is a minor affair, and a bit dim: Its theme of British coldness and duty at war with Mediterranean passion and cruelty now seems obvious and a little quaint. Still, the movie features a performance by Judy Davis as an enraged, fanatical Low Church moralist, a performance that is too intense to be dismissed. With Rupert Graves, Giovanni Guidelli, Helen Mirren, Helena Bonham Carter, and Barbara Jefford. (3/9/92) PG. 3, 43

★ **WHITE MEN CAN'T JUMP**—(1 hr. 55 min.; 1992) Wesley Snipes and Woody Harrelson are basketball hustlers trying to pull a fast one on L.A.'s toughest basketball courts. Directed by Ron Shelton. With Rosie Perez. R. 12, 20, 26, 33, 33, 52, 68, 89, 150, 152, 156, 157, 158, 160, 203, 210, 211, 213, 218, 220, 222, 300, 304, 307, 313, 314, 317, 318, 400, 406, 503, 505, 506, 510, 513, 514, 517, 522, 530, 601, 606, 606, 608, 608, 610, 611, 616, 619, 621, 621, 625, 639, 706, 708, 708, 715, 722, 755, 803, 810, 816, 818, 819, 902, 905, 906, 908, 911, 912, 933, 934, 950, 953, 962, 965

★ **WHITE SANDS**—(1 hr. 42 min.; 1992) Reviewed in this issue. R. 7, 18, 33, 60, 67, 85, 152, 155, 158, 160, 204, 206, 210, 213, 217, 219, 220, 222, 300, 301, 306, 310, 316, 319, 322, 406, 503, 505, 507, 517, 520, 523, 524, 527, 530, 603, 610, 625, 627, 632, 634, 706, 709, 714, 723, 724, 756, 759, 802, 810, 816, 818, 900, 901, 901, 904, 918, 919, 933, 950, 956, 961, 965, 972

★ **WINDOW SHOPPING**—(1 hr. 29 min.; 1992) In French with English subtitles. A satirical musical directed by Chantal Akerman. With Delphine Seyrig, Miriam Boyer, Fanny Cottençon, and Pascale Salin. NR. 4

★ **A WOMAN'S TALE**—(1 hr. 34 min.; 1992) A favorite of this year's film festivals. An independent and spirited old woman lives life as she sees fit, eschewing society's constraints and rules. But when the death of a friend leaves her depressed and weak, her meddling son attempts to rein her in. Directed by Paul Cox. With Sheila Florance. PG-13. 46

★ **YEAR OF THE COMET**—(1 hr. 31 min. 1992) The sophisticated daughter of a London wine merchant discovers a rare vintage of wine bottled for Lafite in 1811, a year dubbed "The Year of the Comet" because of the extraordinary vintages it produced. In order to get her hands on "the rarest wine in the world," she reluctantly enlists the help of an avowed "beer man," the uncultured but undeniably dashing Oliver Plexico (Timothy Daly). Directed by Peter Yates. PG-13. 5, 18, 24, 36, 62, 67, 87, 155, 158, 160, 200, 214, 219, 304, 311, 315, 319, 406, 512, 517, 523, 524, 527, 530, 532, 601, 606, 608, 610, 621, 625, 627, 634, 702, 706, 708, 709, 724, 803, 904, 919, 920, 936, 937, 950, 952, 961, 965, 967, 972

REVIVALS

★ **BLOW-UP**—(1 hr. 50 min.; 1966) Borderline Antonioni: not one of the great ones, but not one of his failures. About a photographer who uncovers a murder that may not be a murder, London seen through Italian eyes, and our old friends illusion and reality. With David Hemmings and Vanessa Redgrave. 1

★ **CASABLANCA**—(1 hr. 42 min.; 1942) Romance, adventure, intrigue, and all that—a Hollywood classic if ever there was one. With a marvelous cast that includes Humphrey Bogart, Ingrid Bergman, Sydney Greenstreet, Peter Lorre, and Claude Rains. Michael Curtiz directed. 10, 45

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BROADWAY

Previews and Openings

Wednesday, April 29

FALSETTOS—Michael Rupert, Stephen Bogardus, and Chip Zien are the stars of a dual bill of one-act musicals, looking at the American family, Bar-Mitzvah traumas, and changing relationships: *March of the Falsettos*, with book, music, and lyrics by William Finn, and *Falsettoland*; book by Finn and James Lapine; music and lyrics by Finn; both directed by James Lapine; both feature Heather MacRae, Barbara Walsh, Carolee Carmello, Jonathan Kaplan. Monday–Saturday at 8; Wednesday and Saturday at 2; \$40–\$50. Previewing now prior to 4/29 opening. **John Golden Theater**, 252 West 45th Street (239-6200). 2 hrs. 30 mins. **IRLS**

Now Playing

CATS—A picturesque and long-running musical based on T. S. Eliot's delightful *Old Possum's Book of Practical Cats*, and presented with a first-rate cast of 23 talented American "cats"; direction by Trevor Nunn; the music is by Andrew Lloyd Webber; the sleek and delightful choreography is by Gillian Lynne. There's splendid scenery and costumes, lightsome, high-flying dancers, exciting and show-stopping lighting, and with Trevor Nunn's canny and effervescent direction, almost too much dazzlement. Opened: 10/7/82. Wednesday at 2 p.m.; Saturday at 2 p.m.; Sunday at 3 p.m.; Monday through Saturday (Thursdays are always dark) at 8 p.m.; \$32.50 to \$60. At the **Winter Garden Theater**, 1634 Broadway, at 50th Street (239-6200). 2 hrs. 45 mins. ••• **IRLS**

CATSKILLS ON BROADWAY—Conceived by Freddie Roman, a revue that pays tribute to the area that spawned America's funniest people, featuring stand-up comics Marilyn Michaels, Dick Capri, Freddie Roman, and Mal Z. Lawrence. Tuesday through Friday at 8 p.m.; Wednesday at 2 p.m.; Sunday at 3 p.m.; Saturday at 2 p.m., 5:30 p.m., and 9 p.m.; \$30 to \$55. Opened: 12/5/91. Don't forget Tuesday-night weekly specials when ALL seats are \$30. At the **Lunt-Fontanne Theater**, 205 West 46th Street (307-4100). 1 hr. 50 mins. **IRLS**

CONVERSATIONS WITH MY FATHER—Herb Gardner's play, with Judd Hirsch as the father and Tony Shalhoub as the son, is set in a tavern in lower Manhattan. It spans four decades and focuses on a youth's coming-of-age and his struggle to communicate with his strong-willed immigrant father; directed by Daniel Sullivan. Cast features Marilyn Sokol, David Margulies, John Procaccino, Jason Biggs, Gordana Rashovich, William Biff McGuire, Peter Gerety, thirteen-year-old David Krumholtz, Tony Gillan, and Richard Council. Tuesday through Saturday at 8 p.m.; Saturday and Wednesday at 2 p.m.; Sunday at 3 p.m.; \$30

to \$45. At the **Royale Theater**, 242 West 45th Street (239-6200). 2 hrs. 30 mins. **IRLS**

CRAZY FOR YOU—Harry Groener and Jodi Benson star in a musical comedy set in the 1930s, about a banker's son who is sent by his mother to foreclose a theater in a mining town in Nevada, where he falls in love with the only girl in the town of 157 men. When the great American musical-comedy tradition is perilously close to total eclipse, this one lights a small but gallant and inspiring candle. Book by Ken Ludwig; music and lyrics incorporate Gershwin standards (plus four recently rediscovered Gershwin songs); co-conceived by Ken Ludwig and Mike Ockrent, inspired by material by Guy Bolton and John McGowan; choreography by Susan Stroman; directed by Mike Ockrent. With John Hillner, Michele Pawk, Bruce Adler, Ronn Carroll, Jane Connell, Beth Leavel, the Manhattan Rhythm Kings. Monday–Saturday at 8; Saturday and Wednesday at 2; \$30–\$65. At the **Shubert**, 225 West 44th Street (239-6200). 2 hrs. 40 mins. **IRLS**

DANCING AT LUGHNASA—(Pronounce it LOOnasa) Brian Friel's 1991 Sir Laurence Olivier Award-winning play, set in Donegal in 1936, focuses on five unmarried sisters who are barely scraping by to make ends meet; directed by Patrick Mason. High praise for this excellent drama, which makes the art of unfulfillment fulfilling. There's a new cast now, featuring Donal Donnelly, Miriam Healy-Louie, Patricia Hodges, Jacqueline Knapp, Kenneth L. Marks, Jan Maxwell, John Wesley Shipp, and Jennifer Van Dyck. Opened: 10/24/91. Tuesday through Saturday at 8 p.m.; Saturday and Wednesday at 2; Sunday at 3 p.m.; \$35 through \$45. At the **Plymouth Theater**, 236 West 45th Street (239-6200). 2 hrs. 40 mins. **IRLS**

DEATH AND THE MAIDEN—Glenn Close, Richard Dreyfuss, Gene Hackman star in a play by the Chilean playwright Ariel Dorfman, about a woman who was tortured fifteen years ago but has since married and is now plotting revenge on her attacker; directed by Mike Nichols. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; \$27.50 to \$50. 42 seats available in rear mezzanine at all performances (except Saturday at 8 p.m.); \$15 for students with I.D. At the **Brooks Atkinson Theater**, 256 West 47th Street (307-4100). 2 hrs. **IRLS**

FIVE GUYS NAMED MOE—Musical revue by Clarke Peters, choreographed/directed by Charles Augins, celebrating songs of 1940s jazz star Louis Jordan; and six singer/dancers (only five named Moe) romp through the best-known. Featured in the cast are Jerry Dixon, Glenn Turner, Doug Eskew, Jeffrey Sams, Milton Craig Nealy, and Kevin Ramsey. Monday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; \$15 to \$55. At the **Eugene O'Neill Theater**, 230 West 49th Street (239-6200). 2 hrs. **IRLS**

GRAND HOTEL—*The Musical*: By Luther Davis, Robert Wright, Maury Yeston, and George Forrest. Based on the best-selling Vicki Baum novel, it takes place in an international Berlin hotel in the 1920s, and is directed and choreographed by Tommy Tune. Cyd Charisse plays the ballerina and John Schneider the Baron. Also with Lynnette Perry, Timothy Jerome, John Wylie, Caitlin Brown, Pierre Dulaine, and Yvonne Marcéau. Monday through Saturday (never on Thursdays) at 8 p.m.; Saturday and Wednesday at 2 p.m.; Sunday at 3 p.m.; \$7.50 to \$60. Opened: 11/12/89. At the **Gershwin Theater**, 51st Street west of Broadway (586-6510). 2 hrs. ••• **IRLS**

GUYS AND DOLLS—A top-notch revival of the 1950 musical comedy; book by Jo Swerling and Abe Burrows; based on Damon Runyon's characters (and they are all as intoxicatingly irresistible as ever) in his short story about high and low life around Times Square; directed by Jerry Zaks. It has enough excellence and competence to give you a lasting high. Christopher Chad-

man's choreography is buoyed by the splendid likes of Scott Wise and Gary Chryst. With Peter Gallagher, Nathan Lane, Josie DeGuzman, Faith Prince. Monday through Saturday at 8; Wednesday and Saturday at 2; \$40 to \$60. At the **Martin Beck Theater**, 302 West 45th Street (239-6200). 2 hrs. 35 mins. **IRLS**

HAMLET—Stephen Lang plays Hamlet and Elizabeth McGovern is Ophelia; Bill Campbell is Laertes, Kathleen Widdoes plays Gertrude, Michael Cristofer is Claudius, and James Cromwell has the role of Polonius in William Shakespeare's tragedy, directed by Paul Weidner. Tuesday through Saturday at 8 p.m.; Wednesday, Saturday, and Sunday at 2 p.m.; \$35 to \$39; production runs through 5/10. A Roundabout Theater production at the **Criterion Center Stage Right**, 1530 Broadway, at West 45th Street (869-8400). 3 hrs. 20 mins. **IRLS**

THE HIGH ROLLERS SOCIAL AND PLEASURE CLUB—A musical set in New Orleans, combining New Orleans standards with songs by composer/performer Allen Toussaint; directed and choreographed by Alan Weeks. Cast features Allen Toussaint, Ken Ard, Debbie Burrell, and Vivian Reed. Costumes by Theoni V. Aldredge. Monday through Saturday at 8; Wednesday and Saturday at 2; \$37.50 to \$47.50. At the **Helen Hayes**, 240 West 44th Street (944-9450). 2 hrs. **IRLS**

JAKE'S WOMEN—Neil Simon's play, starring Alan Alda, is set in a New York loft apartment and focuses on a middle-aged writer and six of the most important women in his life, some present, some only in his memory; Gene Saks has directed, with his customary polish, a scintillating cast. Brenda Vaccaro's wisely wisecracking sister is a triumph of comic timing and inflection, and Joyce Van Patten, as the Jewish-motherliest of psychotherapists, could outshrink Barbra Streisand any day; Tracy Pollan does everything possible for the underwritten daughter; Helen Shaver is a revelation, with her shadings, innuendos, and complexity; Kate Burton displays unsuspected warmth. Monday through Saturday at 8 p.m.; Wednesday and Saturday at 2; Sunday at 3; \$25–\$47.50. **Neil Simon Theater**, 250 West 52nd Street (307-4100). **IRLS**

JELLY'S LAST JAM—Gregory Hines stars in a musical revue based on the life and times of musician-composer Jelly Roll Morton; book and direction by George C. Wolfe; music by Jelly Roll; lyrics by Susan Birkenhead. Featured are Savion Glover, Keith David, Tonya Pinkins, Brenda Braxton, and Stanley Wayne Mathis. Tuesday through Saturday at 8 p.m.; Wednesday at 2 p.m.; Saturday at 2 p.m.; Sunday at 3 p.m.; \$40 to \$60. At the **Virginia Theater**, 245 West 52nd Street (239-6200). 2 hrs. 40 mins. **IRLS**

LOST IN YONKERS—Rosemary Harris, Alan Rosenberg, and Jane Kaczmarek star in Neil Simon's splendidly constructed, tickling, teasing, heart-tugging, tear-jerking play (for which he received the 1991 Pulitzer Prize), set in 1942. The production is staged consummately by director Gene Saks, and focuses on a German-Jewish termagant grandmother who rules her home with an iron fist, and has made all four of her own children misfits and weaklings. Her two grandchildren are left in her care while their father goes South to work as a salesman. Others in the cast are David Chandler, Jamie Marsh (replaced by David Neipris through 5/17), Benny Grant, and Lauren Klein. Opened: 2/21/91. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2; Sunday at 3 p.m.; \$30–\$47.50. **Richard Rodgers Theater**, 226 West 46th Street (307-4100). 2 hrs. 30 mins. **IRLS**

MAN OF LA MANCHA—A 25th-anniversary production stars Raul Julia and Sheena Easton in a musical based on Cervantes's *Don Quixote*, with book by Dale Wasserman and music by Mitch Leigh; the lyrics are by Joe Darion; directed by Albert Marre. Also featured in the cast are Tony Martinez, David Holliday, and

Chev Rodgers. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; \$40 to \$60. At the **Marquis Theater**, 1535 Broadway, at 45th Street (382-0100). 2 hrs. 10 mins. **IRLS**

METRO—A new Polish musical about a group of performers who entertain in the subway, but as their fame increases they must choose between going legit or remaining, literally, underground; with an ensemble cast of 41 Polish performers; directed by Janusz Jozefowicz. The book and lyrics are by Maryna and Agata Miklaszewska; the English adaptation is by Mary Bracken Phillips, and the music is by Janusz Stoklosa; the choreography is by Janusz Jozefowicz. Tuesday through Saturday at 8 p.m. (dark on Mondays); Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; \$32.50 to \$60. At the **Minskoff Theater**, 200 West 45th Street (307-4100). 2 hrs. 30 mins. **IRLS**

LES MISERABLES—Musical, based on the Hugo novel; book by Alain Boublil and Claude-Michel Schonberg, with music by the latter; the lyrics are by Herbert Kretzmer; adapted and directed by Trevor Nunn and John Caird with their customary panache. A fugitive is pitted against a self-righteous police inspector in a lifelong struggle to evade capture. Opened: 3/12/87. Featured in the cast are Mark McKerracher, Richard Kinsey, Susan Dawn Carson, Michele Maika, Joe Kolinski, John Leone, Ed Dixon, Melissa Anne Davis, Evalyn Baron. Tuesday-Saturday at 8; Wednesday and Saturday at 2; Sunday at 3; \$15 (for rear mezzanine) to \$60. **Imperial Theater**, 249 West 45th Street (239-6200). 3 hrs. 15 mins. • **IRLS**

MISS SAIGON—Leila Florentino, Francis Ruivivar, and Alton White star in a musical romance; directed by Nicholas Hytner; score by Claude-Michel Schonberg and lyrics by Alain Boublil and Richard Maltby Jr. It's about love and self-sacrifice involving a lonely Vietnamese girl and a smitten American soldier in 1975 at the time of the fall of Saigon. Also with Sean McDermott, Liz Callaway, and Barry Bernal (Kam Cheng and Annette Calud alternate in the star role Wednesday at 2 p.m. and Saturdays at 8 p.m.; Monday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; \$15 (for rear mezzanine) to \$65. Opened: 4/11/91. At the **Broadway Theater**, Broadway at 53rd Street (563-2266). 2 hrs. 45 mins. **IRLS**

THE MOST HAPPY FELLA—A revival of Frank Loesser's 1956 highly successful musical comedy, based on Sidney Howard's play *They Knew What They Wanted*, for which Loesser also wrote the book and lyrics and score; directed by Gerald Gutierrez; choreography by Liza Gennaro. Spiro Malas stars as Tony, the most happy middle-aged vineyard owner, Sophie Hayden is Rosabella, the mail-order bride, and Charles Pistone has the role of the handsome ranch foreman; featured in the cast are Claudia Catania, Scott Waara, Buddy Crutchfield, Bill Nabel, Tad Ingram, Mark Lotito, and Liz Larson, plus an ensemble of nineteen performers. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; \$40 to \$55. At the **Booth Theater**, 222 West 45th Street (239-6200). 2 hrs. 15 mins. **IRLS**

THE PHANTOM OF THE OPERA—Andrew Lloyd Webber and Harold Prince's musical, based on Leroux's novel; lyrics by Charles Hart and Richard Stilgoe; choreography by Gillian Lynne. All have created a terrific technical achievement chock-full of gorgeous scenery and costumes. Action takes place in 1860 telling of a Creature (Mark Jacoby) who haunts premises beneath the Paris Opera House and exercises a reign of terror over performers, and audience. Featured in the cast are Karen Culliver, Hugh Panaro, Catherine Ulisse, Marilyn Caskey, George Lee Andrews, Leila Martin, Jeff Keller, and Gary Rideout. Monday through Saturday at 8 p.m.; Saturday and Wednesday at 2 p.m.; \$15 (for rear of the rear mezzanine) to \$65. Opened: 1/6/88. At the **Majestic Theater**, 247 West 44th Street (239-6200). 2 hrs. 30 mins. • **IRLS**

THE SECRET GARDEN—Musical play based on Frances Hodgson Burnett's novel about a lonely orphan (Lydia Ooghe) who goes to live with her brooding uncle (Howard McGillin) on the moors and discovers a magic garden where anything can happen. Book and lyrics by Marsha Norman; music by Lucy Simon; directed by Susan H. Schulman; choreography by Michael Lichtfeld. With Diedrich Stelljes, Rebecca Luker, Robert Westenber, Barbara Rosenblat, John Cameron Mitchell, Tom Toner, Alison Fraser. Tuesday-Saturday at 8; Sunday at 3; Wednesday and Saturday at 2; Opened: 4/25/91. **Saint James Theater**, 246 West 44th Street (239-6200). 2 hrs. 30 min. **IRLS**

SHIMADA—Ben Gazzara, Ellen Burstyn, Mako, and Estelle Parsons star, along with Robert Joy, Jon Matthews, Tracy Sallows, and Ernest Abuba, in a mystery play by Jill Shearer, set in a prisoner-of-war camp in the Burmese jungle in 1945 and then in present-day Australia, focusing on effects of Japan's methodical acquisition of the Western world's assets; directed by Simon Phillips. Monday-Saturday at 8; Saturday and Wednesday at 2; \$30 to \$45. **Broadhurst Theater**, 235 West 44th Street (239-6200). 2 hrs. **IRLS**

A SMALL FAMILY BUSINESS—Alan Ayckbourn's comedy, directed by Lynne Meadow, about an idealist who is called upon to take over the family-run business, only to find himself caught in a whirlwind of intrigue, indiscretion, and in-laws. Featured in the cast are Brian Murray, Caroline Lagerfelt, Anthony Heald, Patricia Conolly, Thomas Hill, Jake Weber, Robert Stanton, Amelia Campbell, Mark Armott, Jane Carr, Barbara Garrick, John Curless, and Patricia Kilgarriff. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; \$30 to \$45. At the **Music Box Theater**, 239 West 45th Street (239-6200). 2 hrs. 45 mins. **IRLS**

A STREETCAR NAMED DESIRE—Jessica Lange makes her Broadway debut as Blanche Du Bois and stars with Alec (Stanley Kowalski) Baldwin, along with Amy Madigan as Stella and Timothy Carhart as Mitch, in Tennessee Williams's Pulitzer Prize-winning play, directed by Gregory Mosher. Tuesday through Sunday at 8; Wednesday and Saturday at 2; Sunday at 3; \$40-\$50; through 8/9. **Ethel Barrymore Theater**, 243 West 47th Street (239-6200). 3 hrs. **IRLS**

TWO TRAINS RUNNING—August Wilson's play, set in the Hill district of 1969 Pittsburgh, focuses on the lives of the regulars in a neighborhood diner; directed by Lloyd Richards. Featured in the cast are Roscoe Lee Browne, Al White, Anthony Chisholm, Sullivan Walker, John Cothron Jr., Chuck Patterson, and Cynthia Martells. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; \$7.50 to \$42.50. At the **Walter Kerr Theater**, 219 West 48th Street (239-6200). 2 hrs. 50 mins.

THE WILL ROGERS FOLLIES—The 1991 winner of six highly deserved Tony awards (including Best Musical), Drama Critics Award, Drama Desk Award. Director/choreographer Tommy Tune's flair never fails, and Keith Carradine is an accomplished leading man in this musical replete with brand-new pretty Ziegfeld Girls, excellent dancers, everyone wearing thoroughly original and elegant costumes designed by Willa Kim, a sensational rope twirler (Vince Bruce), a wonderful dog act, and absolutely delightful and right scenery by Tony Walton; the book is by Peter Stone; the succulent music is by Cy Coleman; the lyrics are by the Comden and Green team. And the highly satisfying cast features Cady Huffman (as "Ziegfeld's favorite"), Dee Hoty, Dick Latessa, Will Rogers Wranglers, Mad Cap Mutts, and Paul Ukena, Jr. as Wiley Post. Monday-Saturday at 8; Saturday and Wednesday at 2; \$25-\$60. Opened: 5/1/91. **Palace**, Broadway at 47th Street (307-4100). 2 hrs. 40 mins. **IRLS**

OFF BROADWAY

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

ANGEL OF DEATH—Two one-acters: the first, *Angel*, by Bryan Gobuloff and directed by Peter Maloney, refers to Josef Mengele and co-stars Evan Handler and Gus Rogerson; the second, *Big Al*, refers to Al Pacino and features Daniel von Bargen, Steven Goldstein, Keith Reddin, and Leslie Lyles. Both are about Hollywood and its influence as the drama-making factory. Tuesday through Saturday at 8 p.m., Sunday at 2 p.m. and 7 p.m.; \$25; through 5/24. At the **American Jewish Theater**, 307 West 26th Street (633-9797).

BEAU JEST—James Sherman's comedy about a Jewish woman (Laura Patinkin) in her late 20s, secretly dating a man (John Michael Higgins) she fears her parents will not accept, who invents another "perfect boyfriend" (a Jewish doctor played by Tom Hewitt), then faces the inevitable when the family meets the out-of-work actor she's hired to play her suitor; directed by Dennis Zacek. With Larry Fleischman, Catherine Wolf, and Bernie Landis. Monday-Saturday at 8 (no Thursday performances); Wednesday at 2; Saturday and Sunday at 3; \$25-\$32.50; through 7/4. **Lamb's Theater**, 130 West 44th Street (997-1780).

THE BEST OF FORBIDDEN BROADWAY—*Tenth Anniversary Edition*: The best numbers from each version plus material on the new season; lyrics and direction by Gerard Alessandrini. Stars of the cast are Leah Hocking, Alix Korey, Michael McGrath, Patrick Quinn, and the indefatigable Brad Ellis on piano. Tuesday through Friday at 8:30 p.m.; Saturday at 7 p.m. and 10 p.m.; Sunday at 3:30 p.m. and 7:30 p.m.; \$35. At the **Theater East**, 211 East 60th Street (838-9090).

BILLY BUDD—Louis O. Cox and Robert Chapman's adaptation of Herman Melville's work, set on a British naval vessel during the wars that followed the French Revolution. An officer has a compulsion to destroy an absolute innocent, Billy Budd. Featured in the cast are Robert Kerbeck, Robertson Carriart, Paul Griffin, Michael Pinney, John Schmerling, and Fred Velde. Wednesday-Saturday at 8 p.m.; through 5/9; \$10. **Westbeth**, 151 Bank Street (388-2713).

BLOOD WEDDING—Gloria Foster, Elizabeth Peña, Joaquim de Almeida, Theresa Merritt are featured in Langston Hughes's translation of the Federico García Lorca classic about a murderous wedding day in rural Spain; directed by Melia Bensussen; featuring a cast of fifteen. 4/28 through 5/31; Tuesday through Sunday at 8 p.m.; Saturday and Sunday at 3 p.m.; 4/28 and 5/13 at 2 p.m.; dark on 5/3 and 17 evenings; \$25. **Joseph Papp Theater**, 425 Lafayette Street (598-7150).

BLUE MAN GROUP: TUBES—Matt Goldman, Phil Stanton, and Chris Wink are the three mad men really looking like men from Mars, with their musical group making an enjoyable mess of this merry performance art with a very special kind of nonsense; directed by Marlene Swartz. Tuesday-Friday at 8; Saturday at 7 and 10; Sunday at 3 and 7; \$29.50-\$37.50. **Astor Place Theater**, 434 Lafayette Street (254-4370).

BORN TO RUMBA!—A musical by Michael Alasa about sex, sin, sacrifice, and self-deception, set in a pre-Castro Havana nightclub. With Rebecca Smouse, Lizette Amado, Al Roffe, E. L. Babalu, Al Rodriguez, Quinn Lemley, Catherine Lippencott. Thursday, Friday at 8; Saturday at 7 and 10; \$15; through 6/6. At the **DUO Theater**, 62 East 4th Street (598-4320).

BREAKING LEGS—Philip Bosco and Vincent Gardenia in Tom Dulack's funny, blissfully sitcom comedy about Mafia "godfathers" who want to invest in a Broadway show; directed by John Tillingier. Laughter aplenty and funny lines pop up all over; the fireworks begin when the two worlds of the mob and the theater collide. With Nick Wyman, Larry Storch, Karen Valentine, Ronald Maccone. Tuesday-Saturday at 8; Sunday at 7; Saturday, Sunday at 3; \$32.50-\$37.50. **Promenade**, Broadway at 76th Street (580-1313).

CANDIDE—Victor Mack stars in Voltaire's classic, adapted by Len Jenkins, about a pathological optimist in search of the best of all possible worlds; directed by David Esbjornson and Carey Perloff. Through 5/17, nightly at 8 (no Sundays in April; no Mondays in May); however, there are Saturday performances in April and Sundays in May at 2 p.m.; \$22 to \$27. **CSC Repertory**, 136 East 13th Street (677-4210).

CHEKHOV VERY FUNNY—Four short comedies by Anton Chekhov: *Swan Song*, *Concerning the Injuriousness of Tobacco*, *The Bear*, and *The Marriage Proposal*; directed by Shepard Sobel. Tuesday through Friday at 8 p.m.; Saturday at 5 and 9; Sunday at 2; \$14 and \$16; through 5/2. **Pearl Theater**, 125 West 22nd Street (645-7708).

DOUBLE BILL—Jeffrey Hatcher's *Comfort and Joy* and *Vandals*, the first telling of a girl on a Christmas-eve nightmare journey through a small town; the second a comedy of manners about art, politics, culture, critics, congressmen, etc. 4/29 at 7 p.m. (gala; \$25); 4/30, 5/3, 5, 6, 7, 8, 9 at 8 p.m.; 5/3 and 9 at 3; 5/10 at 5 p.m.; \$10; An American Globe Theater production at **TADA**, 120 West 28th Street (869-9809).

EATING RAOUL—Adrian Zmed stars in a musical, based on the 1982 cult film; book by Paul Bartel; music by Jed Feuer; lyrics by Boyd Graham; directed by Toni Kotite; choreographed by Lynne Taylor-Corbett. Two hapless squares search for the American Dream. Featured in the cast are Eddie Korbich, Courtney Collins, and Cindy Benson. Tuesday through Friday at 8 p.m.; Saturday at 7 p.m. and 10 p.m.; Sunday at 3 p.m. and 7 p.m.; \$25-\$39.50. At the **Union Square Theater**, 100 East 17th Street (307-4100).

EMPTY HEARTS—Written and directed by John Bishop, this courtroom drama explores love and obsession in a modern relationship that is erotically driven. Mel Harris and Cotter Smith star, with Joel Anderson, Su-

THEATER

san Bruce, John Dossett, Claris Erickson, and Edward Seamon. Tuesday through Saturday at 8 p.m.; Saturday at 2; Sunday at 3 and 7:30 p.m.; \$26-\$32; through 5/31. **Circle Repertory Company**, Seventh Avenue South at West 4th Street (924-7100).

THE END OF THE DAY—Jon Robin Baitz's play about an expatriate Englishman who attempts to change his new life in Los Angeles by disentangling himself from his ex-wife's dangerous family; directed by Mark Lamos. With Nancy Marchand, Paul Sparer, Roger Rees, Philip Kerr, John Benjamin Hickey, and Jean Smart. Tuesday-Friday at 8, Saturday at 3 and 8, Sunday at 3 and 7; \$25; through 5/10. **Playwrights Horizons**, 416 West 42nd Street (279-4200).

THE EXTRA MAN—Adam Arkin, John Slattery, Boyd Gaines, and Laila Robins are the stars of Richard Greenberg's play, set in the world of the literati and focusing on a cunning young bachelor who takes an overactive interest in the lives of his friends, a circle of sleek and successful urbanites; directed by Michael Engler. Tuesday through Saturday at 8 p.m.; Saturday and Sunday at 2:30 p.m.; Sunday at 7 p.m.; 4/28 through 6/21; \$35. Manhattan Theater Club's Stage 1, at City Center, 137 West 55th Street (581-7907).

FAIRY BONES—Two one-acters by Laurence Yep, directed by Tina Chen, that parallel tales of Chinese settlers in California in the 1890s. Featured in the casts are Christen Villamor, Raul Aranas, Keenan Shimizu, and Lucy Liu. Tuesday through Friday at 8; Saturday at 2 and 8; Wednesday (school matinees) at noon; 4/28 through 5/23; \$22 (5/2 opening reception \$50). Pan Asian Repertory Theater at Playhouse 46 in St. Clement's Church, 423 West 46th Street (245-2660).

THE FANTASTICKS—The longest-running show on or off Broadway (now in its 32nd year!) is a gracious musical fable that spawned much talent in its time. Children who saw it decades ago now bring their children to enjoy it. Tuesday through Friday at 8 p.m.; Saturday at 7 p.m. and 10 p.m.; Sunday at 3 and 7:30 p.m.; \$28 to \$32. Opened: 5/3/60. **Sullivan Street Theater**, 181 Sullivan Street (674-3838). ●●

FIRES IN THE MIRROR—(*Crown Heights, Brooklyn and Other Identities*) Anna Deavere Smith's one-woman show, created by interviewing sundry people from the streets of New York; directed by Christopher Ashley. Tuesday-Saturday at 8; Saturday and Sunday at 3; additional performance 5/3 at 7, 5/11 at 8; 5/20 at 2; no mat. 5/2 or evening performance 5/13; \$15; 5/1-23. **Shiva/Papp**, 425 Lafayette Street (598/7150).

FOREVER PLAID—A musical comedy written and directed by Stuart Ross tells about a semi-professional harmony-group tour that was cut short by a fatal car accident on the night of their first gig in 1964; and now the "teen angels" are allowed a night at liberty on earth to do the show they never got to do in life. With Michael Berresse, Ryan Terry, Drew Geraci, and Jeff Blumenkrantz. Tuesday through Friday at 8; Saturday at 7:30 and 10:30; Sunday at 3 and 7:30 p.m.; Wednesday at 2:30 p.m.; \$30-\$35. Opened: 5/20/90. **Steve McGraw's**, 158 West 72nd Street (595-7400). ●

FRENCH PLAYS—Craig Wasson stars in the fifth of the "Festival" series, Jean-Louis Bourdon's *Jock*, translated by Timothy Johns and directed by André Ernotte. It depicts the deadly ménage of an athlete, his mild-mannered brother, and the latter's estranged wife. 5/5 through 17; Tuesday through Saturday at 8 p.m.; Sunday at 3 p.m.; \$15. Festival continues with *No-where*, 5/26 through 6/7; \$15. At the **UBU Repertory Theater**, 15 West 28th Street (679-7562).

FROM THE MISSISSIPPI DELTA—Endesha Ida Mae Holland's perhaps autobiographical play about a young woman who blazes her way from rebellious prostitute to Ph.D.; directed by Jonathan Wilson. With three able actresses—Tempestt Bledsoe, Shona Tucker, and Cheryl Lynn Bruce. Tuesday through Saturday at 8 p.m.; Saturday and Sunday at 2 p.m.; Sunday at 6 p.m.; \$29 to \$33. At the **Circle in the Square Downtown**, 159 Bleeker Street (254-6330).

GET USED TO IT—Tom Wilson Weinberg's gay musical revue for the nineties, which he also directed, takes a look at the gay life, its humor, anger, love, and politics; choreography by Jack Matter. Featured in the cast are Sebastian Herald, John O'Brien, Todd Whitely, accompanied by pianist Wayne Barker. Wednesday through Friday at 8 p.m.; Saturday at 6 and 9 p.m.; Sunday at 7 p.m.; \$20. **Courtyard Playhouse**, 39 Grove Street, at Bleeker (869-3530).

GRANDCHILD OF KINGS—(The O'Casey Project): Adapted/directed by Harold Prince, with traditional Irish

music, based on two of the Sean O'Casey autobiographies, featuring nineteen Irish-American actors (most playing a variety of roles): Chris O'Neill, Pauline Flanagan, Rosemary Fine, Ciaran O'Reilly, Patrick Fitzgerald; four musicians (the Morning Star group); and two ten-year-olds, Maeve Cawley and Padraic Moyles. Tuesday through Friday at 8; Saturday at 2 and 8 p.m.; Sunday at 3 p.m. and 7:30 p.m.; \$35. **Theater for the New City**, 155 First Avenue, between 9th and 10th Streets (477-7900).

GROUNDHOG—Elizabeth Swados's play with music, composed and directed by the author, features David Schecter, Anne Bobby, and a cast of ten. It focuses on the relationships between a charismatic street performer and his sister during Groundhog's battle with New York City. Tuesday-Sunday at 7:30; Saturday and Sunday at 3; through 5/17. Manhattan Theater at City Center 11, 131 West 55th Street (239-6200).

GUNMETAL BLUES—A musical hard-boiled detective yarn, disguised as a lounge act, leading us into a weird world of murder, music, and shattered dreams; book by Scott Wentworth (who's also in the cast); music and lyrics by Craig Bohmler and Marion Adler (also in the cast). Wednesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; \$15-\$20; through 5/10. AMAS production at **Theater Off Park**, 224 Waverly Place (279-4200).

GYPSY PASSION—Thomas Rodriguez-Pantoja is the playwright/director of a flamenco musical, which covers three generations of Gypsies, the first major event from Spain in connection with the Columbus anniversary celebration; choreographed by Gitanos de Jerez. Through 5/2; Monday-Saturday at 8, Saturday at 2, Sunday at 3 (special mat. 4/29 at 2); \$25-\$35. **Town Hall**, 123 West 43rd Street (840-2824).

HOW TO SUCCEED IN BUSINESS WITHOUT REALLY TRYING—Frank Loesser's Pulitzer Prize-winning musical, with libretto by Abe Burrows, Jack Weinstock, and Willie Gilbert; directed by Steven Earl-Edwards, tells of a window washer's rise up the corporate ladder; directed by Steven Earl-Edwards. With Peter Yawitz, Jonathan Bennett, Tracey Cassidy, Jim Mullins, Ann Vawter, and LuAnn Vispoli, plus a cast of seventeen. Thursday through Saturday at 8 p.m.; Saturday at 2 p.m.; Sunday at 3 p.m.; \$15; 5/1 to 17. At **St. Bart's Theater**, 109 East 50th Street (751-1616, Ext. 219).

JULIE HALSTON'S LIFETIME OF COMEDY—Written by and starring Julie, play covers her checkered life from early days; directed by Kenneth Elliott. Wednesday to Friday at 8:30; Saturday at 8:30 p.m. and 10:30 p.m.; Sunday at 3 p.m. and 7 p.m.; \$20-\$24. At the **Actors Playhouse**, 100 Seventh Avenue South (691-6226).

JUST A NIGHT OUT—Richard and Susan Turner's musical set in the blues-tinged jazz-club world; directed by Leslie Dockery. It features an original score, and classics by Cole Porter and the Comden and Green team. Thursday, Friday, Saturday at 7:30; Saturday, Sunday at 3; \$20-\$22.50. At the **Top of the Village Gate Theater**, 160 Bleeker Street (475-5120).

THE LADY FROM HAVANA—Luis Santeiro's play, set in present-day Miami 30 years after the Revolution, explores the bittersweet relationships of a recently exiled Cuban aristocrat, her daughter, and a feisty maid; directed by Max Ferra. With Lillian Hurst, Georgia Galvez, Feiga M. Martinez. In English: Wednesday, Thursday, Friday at 8. In Spanish: Saturday at 8 and Sunday at 3 and 8. Through 5/3; \$20. **INTAR's Mainstage**, 420 West 42nd Street (869-3530).

LIPS TOGETHER, TEETH APART—Terrence McNally's play tells about the experiences of two married couples sharing a Fire Island beach house over a long not-so-peaceful July 4th weekend; directed by John Tilling. With Christine Baranski, Brian Kerwin, Jonathan Hadary, Joanne Camp. Tuesday-Saturday at 8; Saturday at 2:30; Sunday at 2:30 and 7; \$35. Manhattan Theater Company production at the **Lucille Lortel Theater**, 121 Christopher Street (239-6200).

MARVIN'S ROOM—Scott McPherson's drama about two unmarried sisters and their odd family, reunited after a long estrangement when one becomes ill; directed by David Petrarca. With Laura Esterman, Mark Rosenthal, Lisa Emery, Alice Drummond, Karl Maschek, and Tim Monsion. Tuesday-Friday at 8, Saturday at 7 and 10, Sunday at 3 and 7; \$35. At the **Minetta Lane Theater**, 18 Minetta Lane (307-4100).

MORE FUN THAN BOWLING—Steven Dietz's black comedy, directed by John Seibert, is about the only bowling alley in a small midwestern town, where two of the owners' wives are buried, both killed by bowling

tragedies. With Fred Burrell, Sue Kenny, Cat Ford, Kimberly Topper, and Alexander Webb. Thursday-Saturday at 8; Sunday at 3 and 7:30; through 5/3; \$12. **Holy Trinity**, 316 East 88th Street (860-7245).

NUNSENSE—Dan Goggin's entertaining musical adventure-comedy-drama, now in its seventh year, of five sensible and motivated nuns who mount a talent show to raise money for what they personally consider to be a good and noble cause. Tuesday-Thursday at 8; \$30; Friday and Saturday at 8; \$35; Saturday and Wednesday at 2; Sunday at 3; \$32.50. **Douglas Fairbanks**, 432 West 42nd Street (239-4321). ●●

ONE OF THE ALL-TIME GREATS—Renee Taylor, Tom McGowan, Larry Block, and Lou Liberatore star in Charles Grodin's play, directed by Tony Roberts, which follows the creative team of a troubled Broadway show from its first preview to opening night. With Richard B. Shull, Kimberleigh Aarn, Jack Hallet, Helen Greenberg, Kim Chan, Francine Beers. Tuesday-Saturday at 8; Sunday at 3 and 7:30; \$20-\$25. **Vineyard**, 108 East 15th Street (353-3874).

OPAL—Musical: Book, music, lyrics by Robert Lindsey; directed by Scott Harris; based on the diary of seven-year-old Opal Whitley (Eliza Clark and Tracy Spindler alternate in the role), a girl rescued from a shipwreck off the coast of Oregon. With Carol Skrimbas, Pippa Winslow, Reed Armstrong, Judy Malloy, Mimi Bessette, Louisa Flaningham, Sarah Knapp, Alfred Lakesman. Wednesday-Saturday at 8; Wednesday and Saturday at 2; Sunday at 3; \$25. **Lamb's**, 130 West 44th Street (997-1980).

THE OXCART—(*La Carreta*). Rene Marques's drama tells of Latin American immigrants and their move to New York City in search of a better life; directed by Alma Oms; with a cast of eleven, including Eddie Andino, Esther Mari, Jeanette Toro, Ebony Diaz, and Carlos Valentin. Wednesday through Friday at 8 (in English); Saturday and Sunday at 2 p.m. and 8 p.m. (in Spanish); \$12 to \$15. **Puerto Rican Traveling Theater**, 304 West 47th Street (354-1293).

PAGEANT—A musical beauty contest, a deft parody and the rowdiest but possibly the sweetest farce in New York today, and consistently droll. Here five judges are selected from the audience to vote for Miss Glamouress; conceived, directed, and choreographed by Robert Longbottom; book and lyrics by Bill Russell and Frank Kelly, and the music is by Albert Evans. Tuesday-Friday at 8:30; Saturday at 7:30 and 10:30; Sunday at 3:30 and 7:30; \$32.50-\$35; dinner available. **Blue Angel**, 323 West 44th Street (262-3333).

PERFECT CRIME—Warren Manzi's long-running thriller about a wealthy psychiatrist accused of murdering her husband, and the small-town detective who tries to prove she committed the "perfect crime." With Catherine Russell, James Farrell, J. Nelson, William Verderber; directed by Jeffrey Hyatt. Opened: 4/5/87. Monday, Thursday, Friday, Saturday at 8; Sunday at 3 and 7; Wednesday and Saturday at 2; \$30. **Theater Four**, 424 West 55th Street (695-3401). ●●

REPERTORIO ESPANOL—May performances: *Los Jibaros* (\$15); *Innocent Eréndira* and her *Heartless Grandmother* (\$20); *Bótanica* (\$15); *La Casa de Bernarda Alba* (\$15); *Luisa Fernanda* (\$20); *Café con Leche* (\$15). These Spanish-language performances are varied during the month. Call for times and dates. **Gramercy Arts Theater**, 138 East 27th Street (889-2850).

ROY COHN/JACK SMITH—Conceived and performed by Ron Vawter, piece is a double portrait of two complex minds and two completely opposing approaches to gay sexuality. 5/1 to 6/7 at 8; \$20. At the **Performing Garage**, 33 Wooster Street (966-9796).

THE RUBY SLIPPERS—Bill Solly and Neil Kennedy's play about an English boy who falls in love with Judy Garland after a retrospective of some of her films; directed by Duane Mazey. Tuesday through Friday at 8 p.m.; \$15; through 5/15; \$15. At the **Wings Theater**, 154 Christopher Street (627-2961).

RUTHLESS!—Musical comedy with book, lyrics, direction by Joel Paley, music by Marvin Laird, about a girl (ten-year-old Laura Bundy) who will do anything to get the lead in her school show. With Donna English, Joel Vig, Denise Lor, Susan Mansur, and Joanne Baum. Thursday through Saturday at 8 p.m.; Saturday at 5 p.m.; Sunday at 3 p.m.; \$24. At the **Players**, 115 MacDougal Street (254-5076).

SHMULNIK'S WALTZ—Allan Kneee's comedy, directed by Gordon Hunt, is a romantic journey, set on New York City's Lower East Side, about a peddler deter-

mined to win the love of the beautiful Rachel. With Wendy Kaplan, Steve Routman, Rob Gomes, Robert Katims, Ilana Levine. Tuesday-Saturday at 8; Wednesday and Saturday at 2; Sunday at 3; \$30. **John Houseman**, 450 West 42nd Street (967-9077).

SIGHT UNSEEN—Donald Margulies's fascinating play about an American artist, the art scene's newest visionary, and his search for the Muse who inspired him; directed by Michael Bloom. The situation is fraught with potential mayhem and human predicament. Remarkable acting by Dennis Boutsikaris, Laura Linney, Jon De Vries, Deborah Hedwall. Tuesday-Friday at 8; Saturday at 7 and 10; Sunday at 3 and 7; \$30-\$35. **Orpheum**, 126 Second Avenue (477-2477).

SONG OF SINGAPORE—A bubbly brimming musical (and a great deal of fun), by Eric Frandsen, Michael Garin, Robert Hipkens, and Paula Lockheart, asking, "What to do when a mysterious Asian slumps dead at your bar with a handful of jeweled fish, and you just gotta sing and dance?" Directed by A. J. Antoon with an eye for zany detail. With Cathy Foy, Andrea Green, Erik Frandsen, Earl May, Michael Garin, Robert Hipkens, John Gordon, Oliver Jackson Jr., Francis Kane, Allan Katz. Tuesday-Thursday at 8; Friday, Saturday at 7 and 10:15; Sunday at 3; \$25-\$40. **Song of Singapore**, 17 Irving Place (228-0844).

THE SUBSTANCE OF FIRE—Ron Rifkin, Patrick Breen, Sarah Jessica Parker, Jon Tenney, and Maria Tucci in Jon Robin Baitz's play focusing on the struggle between an "old world" father and his children for control of their troubled, family-owned publishing house; directed by Daniel Sullivan. Tuesday-Saturday at 8; Saturday at 2; Sunday at 2 and 7:30; through 7/26; \$37.50. At the **Mitzi E. Newhouse Theater**, Lincoln Center, 150 West 65th Street (239-6200).

THE SUNSET GANG—Gene Varrone, Irving Burton, Alfred Toigo, Chevi Colton, Shifra Lerer, and Sheila Smith in a musical about couples in a Florida retirement home who find love late in life and leave their respective spouses to investigate their new feelings; book and lyrics by Warren Adler; music by L. Russell Brown; directed by Edward M. Bohen. Tuesday, Wednesday, Thursday, Saturday, at 8; Sunday at 2 and 7; through 5/24; \$22-\$25. **Jewish Repertory Theater**, 344 East 14th Street (505-2667).

OFF OFF BROADWAY

AMBROSIO—Romulus Linney's play, co-directed by Mr. Linney and James Houghton, and set in 1500 Spain, is taken from *The Monk*, by "Monk" Lewis, and, like all Gothic stories, addresses the nature of evil. Featured are Peter Ashton Wise, Craig Duncan, Marin Hinkle, Garrison Phillips, T. Ryder Smith, and Mark Allen Gordon. Through 5/17; Thursday through Saturday at 8; Sunday at 3, and a 5/11 Monday performance at 8; \$10. A Signature production at the **Kampo Center**, 31 Bond Street (279-4200).

AS YOU LIKE IT—Shakespeare's comedy, directed by Shannon Mayers, music by Michael Taranto. With David Fuller, Ned Coulter, Jerry Kernion, and Molly Powell, most of them playing two parts. 5/8, 9, 14-16, 21-23, at 8 p.m.; 5/10, 17, at 3 p.m.; \$12. A Ten Ten Players production at the **Park Avenue Christian Church**, 1010 Park Avenue (879-7669).

BERNIE'S BAR MITZVAH—A cast of 46, with the help of the audience, participates in a theatrical spoof of a Jewish boy's ceremony, with open bar, cocktail party, dinner and dancing to a live band; written/directed by Howard Perloff. Sunday at 1 and 6; Tuesday through Friday at 7; Saturday at 2 and 7; \$65-\$85. **24-Karat Club**, 327 West 44th Street (1-800-231-8607).

BOTTOM'S DREAM—An elfin musical, adapted by Joan Mazzonelli from the Shakespeare work, directed by Joseph LoSchivo; score by James Kurtz. Saturday and Sunday; through 5/3 at 1 p.m. and 3 p.m.; \$6. **Hartley House**, 413 West 46th Street (666-1716).

DOUBLE BILL—David Mamet's *Mr. Happiness*, directed by David Richardson; followed by Yvette Burnham's *That Jane Doe-Smith: A Modern Morality Play*, directed by Ann Timmonn, an updated retelling of *Everyman*. 5/1 and 2 at 8; 5/3 at 2; 5/7. An Alethean Players production at the **First Presbyterian Church**, Fifth Avenue and 12th Street (675-6150).

AN EVENING OF SURPRISES—Anton Chekhov's *A Marriage Proposal*; George Bernard Shaw's *How He Lied to Her Husband*; and August Strindberg's *The Stronger*, all directed by Rebecca Maiden. Monday, Tuesday, and

Wednesday at 7:30; \$8; 5/4 through 13. **Westside Repertory Theater**, 252 West 81st Street (874-7290).

FARTHER WEST—John Murrell's play, set in 1880 Calgary, where the incident actually occurred, when only three careers were open to women—wife, teacher or prostitute. It concerns an independent woman who elects to live free of male domination; directed by Victoria Liberatori; with Janice Orlandi, Michael O'Hare, Jerry Silverstein, Barbara Tirrell, Sandra Waugh, and Milton Carney. Tuesday through Saturday at 8 p.m.; Sunday at 3 p.m.; \$10; through 5/3. **Judith Anderson**, 422 West 42nd Street (924-1536).

FORTUNE AND MEN'S EYES—John Herbert's prison drama revealing the lives of four young people struggling to survive man's inhumanity to man; directed by Fred Fondren. With Michael Bolland, Robert Ramos, Sean Deming, and Stephen Broker. Thursday through Saturday at 8 p.m.; \$5 to \$10; through 5/2. **Prometheus Theater**, 239 East 5th Street (477-8689).

A GATHERING OF NETTLES—Nathan Eldon Sanders's play tells the story of two spinster sisters who place a notice announcing the 25th anniversary of a UFO sighting; directed by Lee Gundersheimer. Featured in the cast are Hilary Six, Ruth Kulerman, Nancy Barrett, Cecilia Antoinette, and Roberta Illg. Thursday through Sunday at 8 p.m.; through 5/10; \$10. At the **Avalon Repertory Theater**, Broadway near 105th Street (316-2668).

JUILLIARD REPERTORY—Donald M. Frame's English translation of *The Would-Be Gentleman*, Moliere's *Le bourgeois gentilhomme*, directed by Moni Yalime. 5/1, 2, 3, at 8; 5/3 also at 2; \$10. **Juilliard Drama Theater**, fourth floor, 60 Lincoln Center (721-0965).

LCD-TV—Elisa DeCarlo's comedy asks, "What happens when a tiny PBS station's pledge telethon is sabotaged by a wily cable magnate who wants the channel for himself?" directed by Alexander Marshall; with a cast of eleven. Thursday-Sunday, 4/30-5/3; 5/7-10; \$10. **NADA Theater**, 167 Ludlow Street (420-1466).

LIKE TO LIVE—Two one-act plays: *Like to Live*, based on *The Winter's Tale*; and *Tissue*, about a girl who must have a mastectomy; both by Louise Page, both directed by Edward Berkeley, and both featuring Meg Wynn Owen. (Remember? She was Hazel Bellamy in TV's *Upstairs, Downstairs*.) Wednesday through Monday at 8 p.m.; through 5/10 at 8 p.m.; \$12. A Willow Cabin production at the **One Dream Theater**, 2 North Moore Street (886-1889).

LINE—Israel Horowitz's play about five people who want to be first in line, directed by Doug Lieth. Wednesday, Saturday, Sunday at 9:30; \$10. With Sonia Pilcer's *I-Land*, monologues in and about the Big Apple; Thursday and Friday at 9:30 p.m.; \$10. **13th Street Theater**, 50 West 13th Street (675-6677). ●●

LITTLE EGYPT—Lynn Siefert's comedy about two oddball sisters, warped by life in smalltown America, who become involved with two Vietnam War buddies; directed by Roberta Levitow. With Mary Shultz, Phyllis Somerville, Richard Gilliland, John Griese, J. Smith-Careron, J. R. Horne. Tuesday-Saturday at 8; Sunday at 2 and 7 (Saturday at 3 on 5/9); 4/29-5/10; \$5. Playwrights Horizons at the **Studio Theater**, 416 West 42nd Street (279-4200).

LOTTO—EXPERIENCE THE DREAM—Cliff Roquemore's play about the effect that winning the lottery has on twelve characters in an interracial cast, wherein members of a black family learn that plenty of cash doesn't solve all problems. Wednesday through Saturday at 8 p.m.; Sunday at 3 p.m. and 7 p.m.; Wednesday and Saturday at 2 p.m.; \$20-\$26. At the **Heckscher**, 1230 Fifth Avenue, at 104th Street (369-6500).

THE LOVE AFFAIRS OF AN OLD MAID—Claire Moed in Lucinda Zoe's play, set in turn-of-the-century Missouri, centering on the sexual awakening of an anything-but-dull librarian. Thursday-Saturday at 8; through 5/2; \$8. **WOW**, 59 East 4th Street (460-8067).

MORAL AND POLITICAL LESSONS ON WYOMING—Vincent Sessa's drama wherein some ultra-conservatives assemble to celebrate the death of Theater; instead they are forced to confront its power and magic; directed by Elfin Frederick Vogel. 4/30-5/2 at 8; 5/3 at 7; \$12. **Third Step**, 412 West 48th Street (633-9760).

A MURDER OF CROWS—Mac Wellman's comedy, directed by James Simpson, offers a view of dangerous weather and the decay of America the Beautiful. Tuesday through Saturday at 8 p.m.; Sunday at 3 p.m.; \$12; through 5/17. At the **Primary Stages Theater**, 354 West 45th Street (333-7471).

NIGHT MUST FALL—The Emlyn Williams classic thriller about a self-centered psychopath who ingratiate himself into the affections of an aged invalid and her repressed niece; directed by Marc Raphael. Friday-Monday at 8; 5/1-4; \$10. **Pulse Theater**, Sixth Avenue between 30th and 31st Streets (213-0231).

PRISON LIGHT—Austin Flint's play about a man obsessed with freeing two prisoners, and about the effect that obsession has on the people around him; directed by Ron O'Connor. Friday and Saturday at 8; Sunday at 3; through 5/10; \$10. AboutFace Theater production, **Nat Horne**, 442 West 42nd Street (268-9638).

PROPHET JONAH—Play by Kazys Saja, about a ship of miscreants manipulated toward their doom by a captain and his crew; directed and translated by Rasa Alana Kazlas. Through 5/24. Performance times extremely complicated; phone for specifics; \$10. **Our Lady of Vilnius**, 570 Broome Street (633-0652).

THE RESPECTFUL PROSTITUTE—Jean-Paul Sartre's 1946 play about racism in America, with Naira Soibaitan directing and in the title role. From 5/7; \$15. At the **Intar Theater**, 420 West 42nd Street (873-7027).

SHE LOVES ME—Revival of the musical, set in Budapest between the wars, with book by Joe Masteroff based on the play by Miklos Laszlo; music by Jerry Bock, lyrics by Sheldon Harnick, directed by Patricia Hoag. 4/29-5/2 at 8, and 5/3 at 2; \$5. **Marymont Manhattan College**, 221 East 71st Street (517-0475).

A SNAKE IN THE VEIN—Alan Bowne's drama is set in a seedy drug-rehabilitation clinic where two cellmates (Gil Bellows and Charles Cragin) become involved in a late-night, life-or-death confrontation; directed by Jimmy Bohr. Monday, Thursday, Friday at 8; Saturday at 8 and 10; through 5/20; \$15. At the **Manhattan Class Company**, 120 West 28th Street (727-7722).

STRANGE SIGHTINGS IN THE GREAT SOUTHWEST—Jacklyn Maddox's coming-of-age play; directed by Kathy Danzer; with Melissa Fitzgerald, James Robinson, Catherine Schaeffer. 5/5-8 at 8; 5/9, 10 at 3 and 8; \$10. **Sanford Meisner**, 164 Eleventh Avenue (877-7216).

TCHAIKOVSKY—Chad Beguelin's play follows the passionate life of the nineteenth-century composer as he strives to overcome the demons that will destroy him. Through 5/10; Thursday-Sunday at 8; \$10. **Playground Theater**, 230 East 9th Street (982-5127).

THREE ONE-ACTERS—By John Guare, directed by John Malatesta: *Something I'll Tell You Tuesday*, *The Loveliest Afternoon of the Year*, and *A Day for Surprises*. 5/2 and 5/7, 8, 9 at 10:15 p.m.; \$8. **Synchronicity Space**, 55 Mercer Street (769-7709).

TONY 'N' TINA'S WEDDING—A wedding at St. John's Church, 81 Christopher Street; then a reception at 147 Waverly Place, with Italian buffet, champagne, and wedding cake. Wednesday-Sunday at 7; Saturday and Sunday at 2; phone for prices (279-4200). ●●

TRILOGY OF FOUR—Three one-act plays: *Reunion* (having less is having more), *Point the Way*, *Alice* (there is always a chance for having hope), and *Plagiarism* (having it all doesn't mean you may do it all); the first three are by Guy Bernotas, the fourth is by Charlotte Parsons, and that's how they describe them; with a cast of eleven. 5/1, 2, at 8; \$10. Neurotic production, **Sanford Meisner**, 164 Eleventh Avenue (242-3657).

TRIPLE BILL—Three playlets by Staci Swedeen: *Making Her Moan*, *Words like a Wall*, and *Sleep Seeker*—all seeking to present a woman's view of sex, aging, and loneliness. 4/30 and 5/2 at 8; 5/3 at 3; FREE. **T. Schreiber Studio**, 83 East 4th Street (420-1249).

TWELFTH NIGHT—Shakespeare's comedy of romance, class structure, and mistaken identity; directed by David Perry, featuring Maia Danziger, Francesca Di Mauro, Mark Lewis, Gregory Salata. Tuesday-Saturday at 8; Saturday at 2 and Sunday at 3; \$12; 5/5-5/24. **Hudson Guild**, 441 West 26th Street (228-0900).

WOMEN OF MANHATTAN—John Patrick Shanley's play about the love existing involving three women and the men who have come into their lives, examining how each woman finds something new about herself; directed by Mark Kincaid; with a cast of five. 4/30 at 7 p.m., and 5/1 and 2 at 8 p.m. At the **Michael Carson Studios**, 250 West 54th Street (1/718-937-8747).

NEW YORK TICKET SERVICE

For information regarding theater, dance, and concert tickets, call 880-0755 Monday through Friday from 10:30 a.m. to 4:30. *New York Magazine* will be happy to advise you of their availability.

ART

EXHIBITIONS

COMPILED BY EDITH NEWHALL

GALLERIES

Galleries are generally open Tue.-Sat. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

- CAMILLE BOMBOIS**—Paintings in a primitive, surreal style by this French artist (1883-1970) who worked in the circus and as a laborer on the Paris Metro before devoting himself to painting; 5/2-6/30. Soufer, 1015 Madison Ave. (628-3225).
- GEORG BASELITZ**—Paintings from the 1970s that depict classical subject matter, including portraits, interiors, birds, and landscapes, through 6/12, at Werner, 21 E. 67th St. (988-1623) and pastels, watercolors, and ink and graphite drawings, 5/2-6/26, at Marks, 1018 Madison Ave. (861-9455).
- FRITZ BULTMAN**—Collages executed between 1980-85; through 5/29. Schlesinger, 24 E. 73rd St. (734-3600).
- CHANG DAI-CHIEN**—Paintings of landscapes and figures, and studies of fish, trees, and insects; through 5/2. Wender, 3 E. 80th St. (734-3460).
- ELENA CLIMENT**—Detailed paintings of other people's collections of objects, of plants growing in tin cans in Mexico City backyards, and other subject matter; through 5/15. Martin, 23 E. 73rd St. (288-2213).
- RICHARD AND HERVE DI ROSA**—An installation of paintings and sculpture by both; through 4/30. French Embassy, 972 Fifth Ave. (439-1406), see "Solos," "57th Street Area."
- BUNNY HARVEY**—Recent landscape paintings and works on paper; through 5/9. Berry-Hill, 11 E. 70th St. (744-2300).
- WILLIAM STANLEY HASELTINE/HERBERT HASELTINE**—Drawings and watercolors of landscapes in Maine, western Massachusetts, Venice, and Germany, executed in the late 1850s and 1860s/Figurative bronze and marble sculptures executed in the 1920s and 1930s. Through 5/30. Berry-Hill, 11 E. 70th St. (744-2300).
- E.G. JAMES**—Bird houses made with found objects by this West Virginia folk artist; through 6/6. Vanderwoude Tananbaum, 24 E. 81st St. (879-8200).
- ROBERT KELLY**—Recent paintings, drawings, collages, and monotypes; 4/30-5/23. Munroe, 9 E. 84th St. (249-5480), Wed.-Sat. 12-5.
- PETER KENNARD**—Paintings from his "Stop" series and a limited edition portfolio of photomontages; through 5/29. Kent, 47 E. 63rd St. (980-9696).
- MOSHE KUPFERMAN/AVI ADLER**—Paintings and works on paper/Abstract paintings and "sheet music" drawings from the past year. Through 5/30. Urdang, 23 E. 74th St. (288-7004).
- HUGH O'DONNELL**—Drawings and pastels from "The Lake Series"; 4/28-6/5. Cade, 1045 Madison Ave. (734-3670).
- FAIRFIELD PORTER**—Figurative paintings from the collection of the Parrish Art Museum; through 5/22. Hunter College, 695 Park Ave. (772-4991).
- JEANNE RUI-ROUSSEAU**—Cubist still lifes by this French painter (1870-1956) who first exhibited her works at the Salon des Independents in 1912; through 5/9. Friedman, 1117 Madison Ave. (794-8950).
- JAMES ROSENQUIST**—His early paintings of everyday objects in unlikely juxtapositions; 5/2-7/11. Gagosian, 980 Madison Ave. (744-2313).
- REEVE SCHLEY**—New paintings and watercolors of beach scenes, landscapes, and still life; through 5/2.

Graham Modern, 1014 Madison Ave. (535-5767).

- DAVID SMITH**—Sculpture and drawings from several of his major series; 4/30-6/26. Knoedler, 19 E. 70th St. (794-0550).
- ANDREW STEVOVICH**—Paintings and woodcuts that depict figures involved in day-to-day life; through 5/2. Adelson, 25 E. 77th St. (439-6800).
- BARBARA TAKENAGA**—Two nine-panel murals displayed facing each other and depicting opposite imagery; through 5/9. Marymount Manhattan, 221 E. 71st St. (517-0475).
- JULIO VAQUERO**—Precisely-painted still lifes, interiors, and figures by an artist who lives and works in Barcelona; 4/29-6/6. Kouroso, 23 E. 73rd St. (288-5888).
- IDELLE WEBER**—Large charcoal drawings of tree boughs; through 5/2. Ralph, 43 E. 78th St. (288-5222).
- ADJA YUNKERS/HEDDA STERNE**—Abstract paintings from the mid-1980s that incorporate string and collage/Luminous, often transparent abstract paintings that contain soft-edged geometric and crystalline structures. Through 4/30. CDS, 76 E. 79th St. (772-9555).

57th Street Area

- PAT ADAMS**—Recent abstract paintings that contain mica, sand, and shell fragments; through 5/16. Zabriskie, 724 Fifth Ave. (307-7430).
- FREDERIC AMAT**—Works on paper that use the passage of life, symbolic objects, and sex as subject matter; through 5/8. Prats, 24 W. 57th St. (315-3680).
- WALTER ANDERSON/ARTHUR DOVE**—Watercolors that portray the natural world by both; through 4/30. Ross, 50 W. 57th St. (307-0400).
- ARMAN**—Recent relief paintings that combine fragmented bicycles, paint brushes, and acrylic on canvas; through 5/2. Del Re, 41 E. 57th St. (688-1843).
- LUIS CRUZ AZACETA**—Recent black-and-white paintings on the themes of American culture and the human psyche; 5/1-29. Frumkin/Adams, 50 W. 57th St. (757-6655).
- HARRY BERTOIA**—His "sprays," gongs, wind chimes, and other metal sculptures executed in the sixties and early seventies; through 5/6. Deutsch, 29 W. 57th St. (754-6660).
- JOHN-CHARLES BLAIS**—Recent paintings and drawings that combine figurative imagery and words; through 5/9. Cavaliero/Navarra, 41 E. 57th St. (223-2828).
- JONATHAN BONNER/TIMOTHY PHILBROOK**—Vessels constructed from sheet copper/New furniture. Through 5/2. Joseph, 745 Fifth Ave. (751-5500).
- PIERRE-MARIE BRISSON**—Recent paintings and works on paper; through 5/9. Reece, 24 W. 57th St. (333-5830).
- MARTIN CHIRINO**—Forged iron sculptures, lead collage drawings, and prints by a Spanish artist; through 5/2. Borgenicht, 724 Fifth Ave. (247-2111).
- WILLARD DIXON**—Large-scale paintings of Western landscapes; 5/2-23. Fischbach, 24 W. 57th St. (759-2345).
- JARED FRENCH**—Paintings, drawings, and sculpture by this artist (1905-88) who began his career as a Social Realist; through 5/29. Midtown Payson, 745 Fifth Ave. (758-1900).
- RICHARD GERSTL/OSKAR KOKOSCHKA**—Paintings, watercolors, and drawings by both, including works loaned by museums and private collections; through 5/9. St. Etienne, 24 W. 57th St. (245-6734).
- ARTHUR GIBBONS**—New steel sculpture; 4/29-5/29. Emmerich, 41 E. 57th St. (752-0124).
- JOE GOODE**—Recent abstract "Tornado" paintings that suggest the storm-tossed skies of his native Oklahoma; through 5/2. Tilton, 24 W. 57th St. (247-7480).
- SIDNEY GOODMAN**—Recent figurative works on paper; through 5/16. Dintenfass, 50 W. 57th St. (581-2268).
- ROBERT GOODNOUGH**—Recent abstract paintings; through 5/16. ACA, 41 E. 57th St. (644-8300).
- ROBERT GREENE/CARLETON WATKINS**—Recent paintings of small figures and animals in tranquil dreamlike landscapes/Large-scale photographs of Yosemite Valley and the Pacific coast taken between 1861 and 1874. Through 5/2. Miller, 41 E. 57th St. (980-5454).
- RED GROOMS**—New paintings, sculptures, constructions, and drawings that call on a variety of topics from public life, and are often made up of side-by-side juxtapositions of seemingly incongruous subjects; through 5/2. Marlborough, 40 W. 57th St. (541-4900).
- JOHN HELIKER**—Paintings of still life and domestic interiors; through 5/2. Kraushaar, 724 Fifth Ave. (307-5730).
- BILL JENSEN/MYRON STOUT**—Recent ink drawings and gouache drawings from 1990-91/Landscape drawings from 1953. Through 5/9. Washburn, 41 E. 57th St. (753-0546).
- JUN KANEKO**—A ceramic tile wall and ceramic sculptures; through 5/16. Drutt, 724 Fifth Ave. (974-7700).
- KIMMO KAIVANTO**—A retrospective of paintings, sculptures, prints, drawings, and collages by this Finnish artist; through 6/6. CICA, 724 Fifth Ave. (586-2422).
- JOHN MARIN**—Watercolors and oil paintings spanning his career; through 5/23. Kennedy, 40 W. 57th St. (541-9600).
- CHESTER DEWITT ROSE**—Recent paintings of interior scenes and still life; through 5/16. Dumonde, 20 W. 56th St. (399-1123).
- EPHRAIM RUBENSTEIN**—Recent landscape paintings and watercolors of scenes in Richmond, Virginia; through 4/30. De Nagy, 41 W. 57th St. (421-3780).
- JULIAN SCHNABEL**—New paintings from his "Olazt" series; through 5/30. Pace, 32 E. 57th St. (421-3292). See "Solos," "SoHo and TriBeCa."
- GEORGE SEGAL**—Painted plaster and wood sculptures of the bronzes that have been commissioned and accepted for the Franklin Delano Roosevelt Memorial; 5/1-6/6. Janis, 110 W. 57th St. (586-0110).
- PHILIP SMITH**—Recent paintings that combine abstraction and cryptic imagery; through 6/12. McCoy, 41 E. 57th St. (319-1996).
- SARAH SUPPLEE**—New landscape paintings; 5/5-30. Tatistcheff, 50 W. 57th St. (664-0907).
- JORGE TACLA/MILO REICE**—Landscape paintings based on the artist's memories/Painted collages on paper. Through 5/2. Haime, 41 E. 57th St. (888-3550).
- ANTONI TAPIES**—Prints and illustrated books from 1959-89; through 5/29. Associated American Artists, 20 W. 57th St. (399-5510).
- VICKI TEAGUE-COOPER**—Small-scale paintings of ancient religious and alchemical symbols displayed on bronze shelves and children's chairs; through 5/23. Littlejohn-Sternau, 41 E. 57th St. (980-2323).
- WILLIAM TUCKER**—New drawings; 4/9-5/7. McKee, 745 Fifth Ave. (688-5951).
- DANA VAN HORN**—Recent landscape paintings; 4/29-5/23. French, 24 W. 57th St. (247-2457).
- JEFF WALL**—Recent photographic works that utilize digital technology; through 5/16. Goodman, 24 W. 57th St. (977-7160).
- MARK WETHLI**—Paintings of luminous minimal interiors; through 5/2. Tatistcheff, 50 W. 57th St. (664-0907).

JOHN WILDE—Magic realist paintings; 4/29-5/30. Schmidt-Bingham, 41 W. 57th St. (888-1122).

PHILIP WOFFORD/ROBERT ARNESON—Paintings and drawings that refer to ancient Mayan culture and the color and light of the Yucatan/Ceramic self-portraits and self-portrait drawings in conte crayon. Through 4/30. Frumkin/Adams, 50 W. 57th St. (757-6655).

SoHo and TriBeCa

CARL ANDRE—Recent floor sculptures of Quincy granite, from a now-closed Massachusetts quarry; through 5/14. Cooper, 149 Wooster St. (674-0766).

ARMAN—Works executed between 1962-92, from his "Accumulation Series"; through 5/2. Sonnabend, 420 W. Broadway (966-6160).

ERIC BAINBRIDGE—New large-scale sculptures covered with the same tan fabric; through 5/16. Ala, 560 Broadway (941-1990).

LILLIAN BALL—Sculptures cast from domestic objects; through 5/2. Rubin Spangle, 395 W. Broadway (226-2161).

DAVID BATES—Recent paintings that record the artist's impressions of life in south Louisiana and Texas, including fishing scenes, still lifes, portraits, and other subject matter; 5/2-23. Cowles, 420 W. Broadway (925-3501).

ANDREA BELAG—Recent abstract paintings that refer to nature; through 5/16. Anderson, 63 Thompson St. (431-8547).

DOUGLAS BOURGEOIS/JAMES DRAKE—Paintings of figures in surreal landscapes/A sculpture that comprises two massive welded steel fighting cocks. Through 5/16. Roger, 136 Prince St. (966-4017).

ERIC BULATOV/OLEG VASSILIEV—Recent paintings and drawings by these two Russian artists; 5/1-6/2. Kind, 136 Greene St. (925-1200).

EMILY CHENG—Recent paintings and works on paper; through 5/30. Beitzel, 102 Prince St. (219-2863).

KANG CHUNG—New paintings and drawings; through 5/2. Staempfli, 415 W. Broadway (941-7100).

WILLIE COLE—Works on paper and canvas and sculptures that are assemblages of discarded materials found by the artist in his Newark, New Jersey neighborhood; through 5/15. Alexander, 59 Wooster St. (925-4338).

JOSE DE CREEFT—Watercolors of landscapes in Mallorca, Santa Barbara, Connecticut, and Long Island, painted between 1930 and 1970 by this Spanish/American sculptor and painter; through 5/7. Snyder, 588 Broadway (941-6860).

WALTER DE MARIA—New sculpture entitled the "5-9-7 Series" that continues the artist's exploration into the psychic phenomena at work within numerical logic; through 5/9. Gagostian, 136 Wooster St. (228-2828).

DAVID DEUTSCH—Recent large-scale landscape paintings, one of which is motorized and rotates 180 degrees; through 5/2. Burgin, 130 Prince St. (219-8379).

MARK DION—An installation of office spaces as fictional bureaucracies; through 5/4. American Fine Arts Co., 40 Wooster St. (941-0401).

KATE ERICSON AND MEL ZIEGLER—New collaborative works in which scent, paint, and earth samples are assembled in three pieces of found 19th-century domestic furniture; through 5/23. Klein, 594 Broadway (431-1980).

LAWRENCE FADEN—Paintings with subject matter drawn from his collection of objects from popular culture and art history; through 5/2. Einstein, 591 Broadway (226-1414).

MARK FREEMAN—Prints, drawings, and photographs of New York City architecture in the past and as it might appear in the year 2000; through 5/30. Sragow, 73 Spring St. (219-1793).

MIKE GLIER—Twenty-six acrylic and charcoal drawings on fiberglass and aluminum panels in a series titled "The Alphabet of Lili"; through 5/16. The Drawing Center, 35 Wooster St. (219-2166).

RENEE GREEN—Three installations that have been produced in other locations during the past year, incorporating sculpture, sound, photography, and other media; through 5/2. Hearn, 39 Wooster St. (941-7055).

MICHAEL JOAQUIN GREY—Sculpture and photographs that address the development of phenomena in natural and artificial systems; through 5/9. Gladstone, 99

Greene St. (431-3334).

CHRISTIAN GUNTHER/DOROTHEE ZIEGLER—Paintings by a husband and wife who work in Stuttgart, Germany and Volos, Greece; through 5/9. Kelly, 591 Broadway (226-1660).

HANS HAACKE/VICTOR BURGIN—New work titled "The Vision Thing"/Works based on Andre Breton's "Nadja." Through 5/16. Weber, 142 Greene St. (966-6115).

SIGRID HACKENBERG—A two-channel video installation intended to serve as a meeting point for present-day consciousness and spiritual beliefs from ancient cultures; through 5/2. A/C Project Room, 580 Broadway (226-7271).

DAVID HOLLOWELL—Recent paintings and works on paper; through 5/9. Davidson, 415 W. Broadway (925-5300).

LENG HONG—Landscape paintings; 4/30-5/24. Dannenberg, 484 Broome St. (219-0140).

MARTHA KELLER/PATSY KREBS—Red, yellow, and blue paintings in oil, wax, and graphite/Geometric paintings. Through 5/16. Rosenberg, 115 Wooster St. (431-4838).

DENNIS KOWALSKI—Wall pieces and sculpture; 5/1-30. Morrison, 59 Thompson St. (274-9059).

ANNETTE LEMIEUX/ANNETTE MESSENGER—Recent works by both that overlap in themes of loss, identity, and self-reflection; through 5/9. Baer, 476 Broome St. (431-4774).

ALFRED LESLIE—His figurative "Red Paintings" executed between 1973-75; through 6/27. Flynn, 113 Crosby St. (966-0426).

JOSEF LEVI—Paintings that celebrate women; 5/2-23. Harris, 383 W. Broadway (431-3600).

INGE MAHN—An installation of plaster sculptures that form a "parade" of recognizable forms; through 5/2. Brown, 23 Watts St. (219-1060).

JONI MABE—Artist's books that are a tribute to country music legends; through 5/30. Center for Book Arts, 626 Broadway (460-9768).

SYLVIA PLIMACK MANGOLD—Images of trees in prints and related works; through 5/30. Alexander Editions, 476 Broome St. (925-2070).

JUDY MANNARINO—Heavily-layered abstract paintings with a multitude of individualized marks and motifs; 4/30-5/23. LedisFlam, 584 Broadway (925-2806).

THOMAS MCANULTY—Terracotta reliefs and niches that depict isolated everyday objects in architectural interiors; through 5/31. Weiss, 68 Laight St. (925-7313).

ROBERT MCCURDY—Wall and floor sculptures in cast aluminum, iron, and steel; 4/30-5/30. Shainman, 560 Broadway (966-3866).

MARILYN MINTER—New paintings that examine images of pornography through a woman's eyes; through 5/9. Protetch, 560 Broadway (966-5454).

STEPHEN MUELLER—Recent abstract paintings; 5/2-30. Nosei, 100 Prince St. (431-9253).

PETER NAGY/STEFANO ARIENTI—A series of drawings that create a continuous frieze, inspired by the life of the Egyptian architect Imhotep/Various pictures engraved into styrofoam and lit from behind. Through 5/2. Gorney, 100 Greene St. (966-4480).

DIDIER NOLET—Paintings and pastels of dreamlike landscapes based on the artist's childhood in the French countryside; through 5/23. Pearl, 420 W. Broadway (966-5506).

NATAN NUCHI—Paintings that depict a single human figure suspended in darkness; through 5/15. Klarfeld Perry, 472 Broome St. (941-0303).

CARL PALAZZOLO—Paintings combining abstract and identifiable forms; through 5/23. Lennon, Weinberg, 580 Broadway (941-0012).

ELLEN PHELAN—Paintings of dolls in various psychological situations; through 5/2. Toll, 146 Greene St. (431-1788).

ARCHIE RAND—Paintings from 1970 to the present, beginning with his letter paintings; through 5/23. Lee, 588 Broadway (966-2676).

TIM ROLLINS AND K.O.S./YOKO ONO—Recent collaborative paintings inspired by Stephen Crane's *The Red Badge of Courage*, Franz Kafka's *Amerika*, and other classic works of literature; 5/2-6/27/Works from the series "Endangered Species 2319-2322"; through 6/27. Boone, 417 W. Broadway (431-1818).

EDWARD RUSCHA—New paintings; through 5/22. Sha-

fazi, 130 Prince St. (274-9300).

JORGE SALAZAR—Paintings that depict fantastic stick-like figures against brilliant fields of color; through 5/23. Katzen, 475 Broome St. (966-4469).

ANTHONY JOSEPH SALVATORE—Visionary works in oil pastel on paper; through 5/23. Cavin-Morris, 560 Broadway (226-3768).

JULIAN SCHNABEL—Paintings from his recent series "The End of the Summer"; through 5/23. Pace, 142 Greene St. (431-9224). See "Solos," "57th Street Area."

CAMERON SHAW—Recent sculpture; through 5/2. Gibson, 568 Broadway (925-1192).

ALAN SIEGEL—Aluminum and wood chairs with shapes and colors that refer to nature; 5/2-27. Hoffman, 429 W. Broadway (966-6676).

KEITH SONNIER—New sculpture; through 5/2. 65 Thompson, 65 Thompson St. (219-2219).

WILLIAM STEIGER/MICHAEL CONLEY—Multi-paneled paintings of machine parts/New sculpture. Through 5/16. Condeso/Lawler, 76 Greene St. (219-1283).

JUDITH STREETER—Recent abstract paintings; through 5/23. Haller, 415 W. Broadway (219-2500).

MARK TANSEY—New paintings that refer to historical events; 5/2-30. Marcus, 578 Broadway (226-3200).

COLIN THOMSON—Recent works on paper; through 5/23. Lieberman & Saul, 155 Spring St. (431-0747).

ARIE VAN SELM—Paintings of abstracted silhouettes in which layers of washes and pure pigment combine to create fluctuating surface effects; 4/30-5/30. M-13, 72 Greene St. (925-3007).

JOHN VIRTUE—Large multi-paneled black-and-white renderings of landscape based on the artist's walks through the rural countryside surrounding his home in Devonshire, England; through 5/30. Louver, 130 Prince St. (925-9205).

GRACE BAKST WAPNER—Recent sculpture in bronze and porcelain; through 5/19. Steinbaum, 132 Greene St. (431-4224).

MATTHEW WEAVER—Recent paintings with collage and map-like imagery; through 5/5. Engelhorn, 591 Broadway (966-6882).

PETER WHITNEY—Sculptures of spiders and their webs constructed from chair parts, bowling balls, lamp parts, and kitchen utensils; through 5/16. Yi, 249 Centre St. (334-5189).

SUE WILLIAMS—New paintings, sculpture, and drawings that focus on themes of violence and abuse; 5/2-30. 303, 89 Greene St. (966-5605).

ELYN ZIMMERMAN—New sculpture; 5/5-7/11. 65 Thompson Street, 65 Thompson St. (219-2219).

MARTIN ZIMMERMAN—A work titled "Catalogue Available" that invites viewer participation; through 5/2. Arena, 128 Wooster St. (226-1420).

JOHN ZINSSER—Non-objective paintings that emphasize a blunt, literal use of materials; 5/1-6/30. Koury, 89 Greene St. (334-5155).

Other

RODOLPHE BRESLIN/ODILON REDON—Prints, drawings, and two etched copperplates/Prints and illustrated books. Through 5/9. Grolier Club, 47 E. 60th St. (838-6690).

JEAN-PAUL DEVELLARD—Abstract paintings; 5/2-30. Castillo Cultural Center, 500 Greenwich St. (941-5800).

FERRIS COOK—Oil paintings inspired by turn-of-the-century garden book designs; through 5/10. Wave Hill, 675 W. 252nd St. (549-3200), Tue.-Sat. 10-5, Sun. 10-7.

PIERRE FOLLIET—Watercolors painted between 1985-1992, of cityscapes in New York and Paris and landscapes in northern New Jersey and the South of France; through 5/13. La Maison Francaise, 16 Washington Mews (998-8750), Mon.-Fri. 10-6.

KIJI ITO/SERRANO-BOU—An installation that explores the passage from the familial nest to social responsibility/Works made with recycled plastics; 5/2-31. ApE, 9 Bond St. (505-8950).

JERRY KEARNS—Paintings and lithographs from 1983-1992 with social and political themes; through 5/29. Lehman College Art Gallery, 250 Bedford Park Blvd. West, Bronx, N.Y. (960-8732).

ART

LIN LIN (BILLY HARLEM)—Abstract and politically-based paintings by this Chinese artist who was shot and killed while sketching on a sidewalk in Times Square in August 1991; through 5/29, and 6/8-30. City University Graduate Center Mall, 33 W. 42nd St. (642-2634).

RUTH AIZUSS MIGDAL—Sculptures that construct and deconstruct parts of the female figure, made with separately cast bronze components that are welded together; through 5/9. Lust, 61 Sullivan St. (941-9220).

ILONA RUEGG—Paintings and works on paper by a Swiss artist; through 5/10. Swiss Institute, 35 W. 67th St. (496-1759).

ROSA VALADO—Sculpture and installations; through 5/10. Herron Test-Site, 93 N. 1st St., Williamsburg, Brooklyn (718-782-7681).

GROUP SHOWS

Madison Avenue and Vicinity

BERNARD—33 E. 74th St. (988-2050). "Five Latin American Artists," with works by Cardenas, Gironella, Morales, Segui, Toledo; through 5/23.

DAVIS & LANGDALE—231 E. 60th St. (838-0333). Watercolors by British artists of the 18th, 19th, and 20th centuries, including Bell, Freud, Gainsborough, John, Turner, Varley, others; 5/5-6/5.

HIRSCHL & ADLER MODERN—851 Madison Ave. (744-6700). Works by Beuys, Broodthaers, Duchamp, Manzoni; through 5/16.

GOETHE HOUSE—1014 Fifth Ave. (439-8700). "Consumed," with works by Karrenberg, Neidich, Tiravanija; through 5/10.

SPANIERMAN—50 E. 78th St. (879-7085). "In the French Spirit: American Artists in France, 1875-1925"; "American Modern and Contemporary Artists, 1920s-1980s"; through 6/27.

YORK—21 E. 65th St. (772-9155). "An Eye for Detail: Trompe L'Oeil and Exactitude in American Art," with works by Decker, Harnett, Hill, R. Peale, Lucioni, others; 5/1-6/26.

57th Street Area

ADLER—41 E. 57th St. (308-0511). Designs, costumes, marionettes, and other works related to the Avant-Garde theater, by Archipenko, Exter, Larionov, Lisitzky, Popova, Vialov, others; through 5/30.

BALDACCIO-DAVERIO—41 E. 57th St. (826-4210). "A Short History of Modern Italian Sculpture," with works by Boccioni, Chia, Fontana, Manzoni, Marini, Rosso, others; 5/4-6/28.

FITCH-FEBVREL—5 E. 57th St. (688-8522). Prints and drawings by 19th and 20th-century artists, including Desmazières, Meckseper, Redon, Tissot, others; through 5/16.

KRUGIER—41 E. 57th St. (755-7288). Works by 19th and 20th-century European and American artists, including Bonnard, Calder, Giacometti, Klee, Miro, Picasso, Tapes, others; through 5/15.

LELONG—20 W. 57th St. (315-0470). Works by Bourgeois, Jaar, Kounellis, Nauman, Solano, Tapes; through 5/16.

PAINWEBBER—1285 Ave. of the Americas (713-2869). "Ten From Queens," with works by Azaceta, Brown, Henry, Johnson, Hee Sook Kim, Phillips, Plachy, Rodriguez, Villinski, Walkingstick; through 6/26.

ROSENBERG & STIEBEL—32 E. 57th St. (888-5008). "Miracle in Memphis," with paintings, porcelain, glass, ceramics, and other works on loan from the Dixon Gallery and Gardens in Memphis, Tennessee; through 6/15.

SHEEHAN—41 E. 57th St. (888-4220). Portfolios of prints by Deacon, Judd, Marden, Ryman, Winters, Wool, others; through 5/31.

SoHo and TriBeCa

ALTERNATIVE MUSEUM—594 Broadway (966-4444). "Artists of Conscience II," with works by Arai, Doo-gan, Sakoguchi; 4/30-6/20.

B4A—510 Broadway (925-9735), Wed.-Sat. 12-5:30. "Cognitive Abstraction," with works by Costan,

Erickson, Ford, Hazlitt, King, Morosan, Oji, Palmer, Sordillo; through 5/31.

BLUM HELMAN WAREHOUSE—80 Greene St. (226-8770). Works by Nauman, Oppenheim, Serra; through 5/23.

BRIET—558 Broadway (334-0433). "An Exhibition for Satyajit Ray," with works by Barrat, Brandl, Dickson, Folon, Lam, Pierson, Ray, Riopelle, Tobey, others; through 5/16.

FICTION/NONFICTION—21 Mercer St. (941-8611). Works by Coplans, Pondick, Wesley; through 5/23.

FRANKLIN FURNACE—112 Franklin St. (925-4671). "Good Revolution," an exhibition of books from Franklin Furnace's international book archive, selected by Richard Prince; through 5/29.

GALLOZZI—203 W. Houston St. (645-9306). Works by British Surrealists and Neo-Romantics from 1935-55, including Moore, Piper, Sutherland, others; through 6/20.

GOOD—532 Broadway (941-8066). "The Open Work," with works by Armajani, Fahlstrom, Gorchov, Hyde, Johns, Zapkus; through 5/2.

GRANARY BOOK—568 Broadway (226-5462). Books by fifty contemporary book artists; through 5/9.

KOOL ART—375 W. Broadway (966-9277). "The New Art Scene," with paintings, sculpture, video, and performance by forty artists; through 5/30.

PERLOW—560 Broadway (941-1220). Works on paper by Boris, Greene, Gwyn, Kahn, Pace, Resika, Wel-liver; 5/5-6/13.

POSTMASTERS—80 Greene St. (941-5711). "Masquerade (Body Double)," with works by Dunning, Pittman, Samaras, Weinstein; 5/2-30.

P.P.O.W.—532 Broadway (941-8642). "Between the Sheets," with works by Belcher, Davenport, Edelson, Lindell, McCarthy & Carson, McCarty, Moffett, Silverman, Sterbak, Weems; through 5/23.

SHAPOLSKY—99 Spring St. (334-9755). "Latin Power" with works by Bencomo, Celis, Fernandez; "The Prevailing Fifties," with works by Arnold, Dehner, Johnson, Pereira, Thomas, others; 5/2-30.

STAIB—8 Greene St. (941-5977). "Then and Now," an exhibition celebrating the 28th anniversary of the Aldrich Museum of Contemporary Art in Ridgefield, Connecticut, with works by artists who have exhibited at the that museum, including Bleckner, Grosvenor, Piper, von Rydingsvard, Wilmarth, Winsor, others; through 5/30.

STEINGLADSTONE—99 Wooster St. (925-7474). Early works by Arte Povera artists, including Anselmo, Boetti, Fabro, Kounellis, Merz, Penone, Zorio, others; through 5/30.

THORP—103 Prince St. (431-6880). "Paint," with paintings by Barcelo, Chia, Humphrey, Mitchell, Olitski, Resnick, Snyder, others; through 5/9.

VAN ECK—420 W. Broadway (219-0717). Paintings and sculpture that explore fear and desire, by Bainbridge, Cemin, Goldberg, Levine, Rae, Sisto, Weiner; through 5/23.

WIMMER—560 Broadway (274-0274). "Transparency & Shape," with sculpture by Armstrong, Blondel, Chamberlain, Hutchison, Lipski, Smith, Topolski, Wilmarth; through 5/15.

Other

BARUCH COLLEGE—17 Lexington Ave. (387-1006). Mon.-Fri. 12-5, Thu. 12-7. Works by Baruch College art faculty, including Berkowitz, Freedman, Holup, Levin, Nemec, Spano, others; 5/1-31.

CITY UNIVERSITY OF NEW YORK—Research Foundation, 79 Fifth Ave., third floor (886-2912). "12 Printmakers," with works by Fish, Feldman, Lederman, O'Connor, Ross, Trakis, Romano, others; through 6/30.

GREY GALLERY & STUDY CENTER—New York University, 33 Washington Place (998-6780). Painted photographs and knitted wall installations by Elaine Reich, murals by Lily van der Stokker, window installation by Arne Svenson; through 5/16.

HOSTOS COMMUNITY COLLEGE—500 Grand Concourse, at 149th St., Bronx (518-6500), Mon.-Fri. 10-7. "Dominicanas, Dominicanas," an exhibit documenting and celebrating the Dominican migration, with works by Garcia-Vazquez, Gonzalez-Sanchez, Morales, Perez, Powell; through 5/29.

ILLUSTRATION—330 E. 11th St. (979-1014). Prints and drawings in black and white, by Beck, Bryan, Drescher, Ortega, Russo, Sala, others; through 5/17.

ROTUNDA—The Brooklyn War Memorial, Cadman Plaza West, Brooklyn, N.Y. (718-875-4031). "The Enduring Thread: El Hilo Perpetuo," with works by Briseno, Estrada, De la Vega-Pujol; through 5/23.

THE GALLERY THREE ZERO—30 Bond St. (505-9668). "Apocalypse and Resurrection," a benefit for the American Foundation for AIDS Research (AmFAR), with works by Andoe, Anthony, Bell, Bowling, Deutsch, Fishman, Fried, Golub, Heeks, Kahn, Silver, Walkingstick, others; through 5/2.

WHITE COLUMNS—154 Christopher St. (924-4212), Wed.-Sun. 12-6. "Performance (behind the curtain)," with photographs by Altamura, Boadwee, Cray, Donegan, Verbiroff, Zulueta; "White Room Exhibitions: Bill Doherty, Gary Petersen, Bill Smart"; through 5/17.

PHOTOGRAPHY

GWEN AKIN AND ALLAN LUDWIG—Recent collaborative photographs that suggest a world of twilight, solitude, and silence. Through 5/20. Auchincloss, 558 Broadway (966-7753).

SALLY APFELBAUM—Large-scale color photographic murals with superimposed views of sites in Giverny, New England, and Paris; through 5/23. Lieberman & Saul, 155 Spring St. (431-0747) and Klagsbrum, 51 Greene St. (925-5157).

ALICE AUSTIN—An exhibition celebrating the 125th anniversary of her birth, with Austin's photographs of her friends and family on Staten Island in the late 1800s; through 5/22. Arsenal, Fifth Ave. and 64th St., in Central Park (360-1309).

BRUCE CRATSLEY—Black-and-white portraits, street scenes, figure studies, and still lifes; through 5/9. Goldberg, 52 E. 76th St. (288-1276).

LOUISE DAHL-WOLFE—A selection of photographs from 1935-1960, including portraits, fashion, and nudes; through 5/2. Staley-Wise, 560 Broadway (966-6223).

ROBERT HEINECKEN/GARRY WINOGRAND—Recent photographs that are collages of imagery from popular culture/Photographs from the 1950s and early 1960s. Through 5/2. Pace/MacGill, 32 E. 57th St. (759-7999).

I.C.P.—1130 Fifth Ave. (860-1777), Tue. 11-8, Wed.-Sun. 11-6. \$3.50; students and seniors \$2. Through 6/1: "Dmitri Baltermants: A Soviet Photojournalist's Retrospective, 1939-89." Through 6/1: "About Face: Photographic Portraits from the I.C.P. Permanent Collection."

I.C.P. MIDTOWN—1133 Ave. of the Americas (768-4680), Tue. 11-8, Wed.-Sun. 11-6. \$3.50; students and seniors \$2. 5/1-7/26: "The Borders of Science: Photographs by Lennart Nilsson"; "Variants: Photographs by Penelope Umbrico"; "Comedians: Photographs by Arthur Grace."

BRAD IVERSON—Photographs that depict the effects of urban renewal on Detroit and its people; through 5/8. Camera Club of New York, 853 Broadway (260-7077).

BILL JONES—Photographs made with found light sources and multiple free-standing lenses; through 5/16. Lipton, 67 Prince St. (925-7140).

JILL KREMENTZ—Photographs of children with physical handicaps from her new book, *How It Feels to Live With a Physical Disability*; through 5/2. YWCA, 610 Lexington Ave. (735-9736), Mon.-Fri. 11-7, Sat. and Sun. 11-3.

ZOE LEONARD—Photographs that investigate the human condition and the social forces behind it; 5/2-6/3. Cooper, 155 Wooster St. (674-0766).

HELEN LEVITT/YOSHIKO ITO—Black-and-white and color photographs taken over the past fifty years, with an emphasis on humor/Sequential contact prints of cloud patterns, animal close-ups, and self-portraits. Through 5/16. Miller, 138 Spring St. (226-1220).

LOWINSKY—575 Broadway (226-5442). Photographs of Notre Dame de Paris, circa 1851, by Bisson Freres; bird eggs and nests, 1900-30, by Richard Tepe; anonymous diagnostic pictures from an English insane asylum, circa 1870s; through 5/30.

MERCANTILE LIBRARY OF NEW YORK—17 E. 47th St. (755-6710). 19th-century photographs of Walt Whit-

man from private and public collections, by Cox, Eakins, Kurtz, Pearsall, Sarony, Williams, others; through 5/29.

ARNOLD NEWMAN—Vintage photographs, including portraits of Truman Capote, Piet Mondrian, Marilyn Monroe, Georgia O'Keeffe, Pablo Picasso, Igor Stravinsky, and others; through 5/30. Greenberg, 120 Wooster St. (334-0010).

JOHN PFAHL—Recent color photographs of waterfalls, including Niagara Falls, Frank Lloyd Wright's Fallingwater, and the falls of Yellowstone; through 5/9. Borden, 560 Broadway (431-0166).

JOSEPH ROCK—Photographs of the Tibetan borderlands of China by this botanist and explorer (1884-1962); through 7/31. China Institute in America, 125 E. 65th St. (744-8181).

CINDY SHERMAN—New photographs; through 5/9. Metro Pictures, 150 Greene St. (925-8335).

SEAGRAM—375 Park Ave. (572-7000), Mon.-Fri. 9-5. Small photographs from the 1890s through 1978, by Evans, Hine, Josephson, Struss, Thorne-Thomsen, others; through 5/22.

GEORGE TICE—Recent photographs of landscapes in Yorkshire, England; through 5/23. Witkin, 415 W. Broadway (925-5510).

NICK WAPLINGTON—Photographs of the designer Isaac Mizrahi at work; through 5/2. Danziger, 415 W. Broadway (226-0056).

MUSEUMS

AMERICAN CRAFT MUSEUM—40 W. 53rd St. (956-6047). Wed.-Thurs., Sat.-Sun. 10 a.m.-5, Tue. and Fri. 10 a.m.-8. \$4.50, seniors students \$2, children under 12 free. Through 8/2: "Dale Chihuly's 'Nijima Floats.'" Through 9/30: "Robert Kushner's Changing 'Seasons.'" "

AMERICAN MUSEUM OF NATURAL HISTORY—CPW at 79th St. (769-5000). Sun.-Thurs. 10 a.m.-5:45; Fri. and Sat. 10 a.m.-8:45. Suggested contribution \$5; children \$2.50. Gardner D. Stout Hall of Asian Peoples: 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India... Hayden Planetarium... Margaret Mead Hall of Pacific Peoples... Celestial Plaza... Hall of South American Peoples... Aurora Gem Collection. Through 6/30: "The Streets of Dai Faw: Arnold Genthe's Photographs of San Francisco." Through 5/31: "Otaivipithecus."

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tue.-Sat. 11 a.m.-6 (Fri. until 8), Sun. noon-5. Closed Mon. \$2; students and seniors \$1. Through 6/28: "The Cosmic Dancer: Shiva Nataraja." 4/29-7/19: "Challenging the Past: The Paintings of Chang Dai-chien."

BRONX MUSEUM OF THE ARTS—1040 Grand Concourse at 165th St. (681-6000). Sat.-Thurs. 10 a.m.-4:30, Sun. 11 a.m.-4:30. \$1.50, students and seniors \$1. Through 5/10: "Zarina: House With Four Walls." Through 5/10: "Liliana Porter: Fragments of the Journey."

BROOKLYN MUSEUM—200 Eastern Pkwy., Brooklyn (718-638-5000). Wed.-Sun. 10 a.m.-5. Donation \$4; students \$2; seniors \$1.50. Through 5/3: "Grand Lobby Installation: The New Merengue." Through 12/13/92: "Biomorphism and Organic Abstraction in 20th-Century Decorative Arts." Through 6/7: "Contemporary Wood Sculpture." Through 7/26: "Recent Acquisitions of Prints and Drawings by Contemporary Artists."

BROOKLYN'S HISTORY MUSEUM—The Brooklyn Historical Society, 128 Pierrepont St., Brooklyn, N.Y. (718-624-0890). Wed.-Sun. 12-5. \$2.50; children under 12, \$1; free Wed. Permanent exhibits with art, photographs, documents, and memorabilia on the history of Brooklyn and its people.

COOPER-HEWITT MUSEUM—Fifth Ave. at 91st St. (860-6868). Tue. 10 a.m.-9, Wed.-Sat. 10 a.m.-5, Sun. noon-5. \$3; seniors and students \$1.50; free Tue. after 5. Through 8/30: "The Cooper-Hewitt Collections: A Design Resource."

DIA CENTER FOR THE ARTS—548 W. 22nd St. (431-9232). Thurs.-Sun. noon-6. Free. Installation by Dan Graham. Through 6/21: "Joseph Beuys: Arena, 1970-72." Through 5/31: "Brice Marden—Cold Mountain." 393 W. Broadway, Wed.-Sat. noon-6. Through 6/21: Walter De Maria's "Broken Kilometer." 141 Wooster St., Wed.-Sat. noon-6. Through

6/21: Walter De Maria's "The New York Earth Room."

FRANCES TAVERN MUSEUM—54 Pearl St. at Broad St. (425-1778). Mon.-Fri. 10 a.m.-4. \$2.50; children, students, and seniors \$1. Through 8/14: "Come All You Gallant Heroes: The World of the Revolutionary Soldier."

FRICK COLLECTION—1 E. 70th St. (288-0700). Tue.-Sat. 10 a.m.-6, Sun. 1-6. \$3, students and seniors \$1.50. Children under 10 not admitted.

GUGGENHEIM MUSEUM—Fifth Ave., at 89th St. (360-3500). Closed for restoration; will re-open in spring of 1992.

HUDSON RIVER MUSEUM—Trevor Park-on-Hudson, 511 Warburton Ave., Yonkers (914-963-4550). Wed., Thurs., Sat. 10 a.m.-5, Fri. 10 a.m.-9, Sun. 12-5. \$2, children \$1. Through 6/30: "Glenview Mansion: Orientation Gallery and Touch Collection." Through 6/21: "Visions of Washington Irving: Selected Works from the Collections of Historic Hudson Valley." Through 5/3: "Urban Offerings: Recent Sculpture by Robert Taplin."

JEWISH MUSEUM AT THE NEW-YORK HISTORICAL SOCIETY—170 Central Park West (399-3430). Sun., Tue., Wed., 11 a.m.-5, Thurs. 11 a.m.-8, Fri. 11 a.m.-3. \$4.50, seniors \$3, children \$1. Through 8/18/92: "Selections from the Jewish Museum's Collection." Through 7/19: "Bridges and Boundaries: African Americans and American Jews."

LOWER EAST SIDE TENEMENT MUSEUM—97 Orchard St. (431-0233). Tue.-Fri. 11 a.m.-4, Sun. 10 a.m.-4. Free. Through 11/30/92: "Meddling With Peddling: The Pushcart Wars." Through 11/30/92: "One Third of a Nation: Photographs by Arnold Eagle."

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. (879-5500). Tue.-Thurs. and Sun. 9:30 a.m.-5:15, Fri. and Sat. 9:30 a.m.-9. Contribution \$6; children and seniors \$3. Through 8/30: "Flowers and Leaves: The Ottoman Pottery of Iznik." Through 6/28: "The Samuel Eilenberg Collection of Indian and Southeast Asian Sculpture." Through 9/13: "Royal Art of Benin from the Perls Collection: Treasures from an African Kingdom." Through 5/17: "American Rococo, 1750-1775: Elegance in Ornament." Through 5/3: "Barbizon." Through 6/14: "William M. Harnett." Through 6/28: "Helen Levitt." Through 10/25: "Modern Design: 1890-1990." **The Cloisters**, Fort Tryon Park (923-3700). Tue.-Sun. 9:30 a.m.-5:15. Medieval collection.

PIERPOINT MORGAN LIBRARY—29 E. 36th St. (685-0008). Tue.-Sat. 10:30 a.m.-5, Sun. 1-5. Suggested donation \$5.

MUSEUM OF AMERICAN FOLK ART—2 Lincoln Square (595-9533). Tue.-Sun. 11:30 a.m.-7:30, closed Mon. Free. Through 5/6: "Woven for Warmth: Coverlets from the Collection of the Museum of American Folk Art." Through 5/10: "Santos de Palo: The Household Saints of Puerto Rico."

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9400). Daily 11 a.m.-6, Thurs. to 9. Closed Wed. \$7; students and seniors \$4; Thurs. 5-9 pay what you wish. Through 5/5: "Allegories of Modernism: Contemporary Drawing." Through 10/12: "Kaj Franck: Designer." Through 7/7: "Gertrude Käsebier, Photographer."

MUSEUM OF THE CITY OF NEW YORK—Fifth Ave. at 103rd St. (534-1672). Wed.-Sat. 10 a.m.-5, Sun. 1-5; Tue. 10 a.m.-2 for organized school and group tours (reservations required). \$5; students and seniors \$3. Through 7/93: "Broadway! 125 Years of Musical Theater." Through 5/17: "Remember the Children: Daniel's Story." Through 7/26: "Adriaan Lubbers in New York." Through 6/28: "A World Together: Korean Art from Seoul, Paris, and New York." Through 8/30: "Walt Whitman and New York." Through 8/2: "Carrie Stettheimer's New York."

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tue. noon-8, Wed.-Sun. noon-5 (free Tue. 5-8). \$2.50, seniors and students \$2. Through 5/3: "167th Annual Exhibition."

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Tue., Wed., Fri., Sun. 11 a.m.-5, Thurs. 11 a.m.-8. \$4.50; seniors \$3, children \$1. Through 9/23: "Markers of Change: Documents of American History." Through 6/28: "Building City Hall: Competition, Construction, and Context."

NEW YORK PUBLIC LIBRARY—Central Research Build-

ing, Fifth Ave. and 42nd St. (869-8089). Mon.-Wed. 11 a.m.-6, Thurs.-Sat. 10 a.m.-6. Through 5/2: "Recent Acquisitions: Photography." Through 9/12: "Walt Whitman: In Life or Death Forever." Through 8/8: "Shelley: Unacknowledged Legislator." Through 8/1: "On the Edge: Photographs from 100 Years of *Vogue*." **New York Library for the Performing Arts**, 40 Lincoln Center Plaza (870-1670). Mon. and Thurs. 12-8, Wed. and Fri. 12-6, Sat. 10-6. Through 5/23: "Body and Soul: The Alvin Ailey American Dance Theater." Through 6/10: "Judy Garland: A Celebration." Through 5/13: "Alicia Alonso and the Ballet Nacional de Cuba: An Exhibition of Photographs by Nan Melville."

NOGUCHI MUSEUM—32-37 Vernon Blvd., Long Island City, Queens, N.Y. (718-204-7088). Wed. and Sat. 11 a.m.-6. Suggested contribution \$4; \$2 students and seniors. A collection of over 250 works by the renowned sculptor and a sculpture garden (on Saturdays, a shuttle bus departs from the Asia Society at Park Ave. and 70th St. every hour on the half hour from 11:30 a.m. to 3:30 p.m., and returns on the hour until 5:00 p.m. for roundtrip fare of \$5).

OLD MERCHANT'S HOUSE—29 E. 4th Street (777-1089). Sun. 1-4. \$3. New York's only family home preserved intact from the 19th century. Home to Seabury Tredwell and family from 1835 to 1933, the house reflects the lifestyle of a typical New York City upper-middle-class family of the last century.

P.S. 1 MUSEUM—46-01 21st St., Long Island City, N.Y. (718-784-2084). Wed.-Sun. 12-6. Suggested donation \$2. Through 6/21: "Slow Art: Developments in Real Painting in New York"; "Sculpture by Henk Visch."

QUEENS MUSEUM OF ART—New York City Bldg., Flushing Meadow Park (718-592-5555). Tue.-Fri. 10 a.m.-5; Sat.-Sun. noon-5:30. Contribution suggested. Through 6/14: "Sergei Bugaev 'Afrika.'" Through 6/14: "Robin Stanaway."

ABIGAIL ADAMS SMITH MUSEUM—421 E. 61st St. (838-6878). Mon.-Fri. 10 a.m.-4 (the hours between 10 a.m. and 12 noon on weekdays are reserved for groups only). Sun. 1-5. \$3; \$2 children; \$1 seniors. Furnished rooms from the Federal Period (1790-1830).

STUDIO MUSEUM IN HARLEM—144 W. 125th St. (864-4500). Wed.-Fri. 10 a.m.-5, Sat.-Sun. 1-6. \$3; seniors \$1.50, children \$1. Through 6/7: "Africa and the Diaspora: Selections from the Permanent Collection." Through 6/7: "The Art of Archibald J. Motley, Jr."

WHITNEY MUSEUM—Madison Ave. at 75th St. (570-3676). Wed., Fri., Sat. 11 a.m.-6, Sun. 11-6, Thurs. 1-8 (free 6-8), Tue. by appointment for groups, closed Mon. \$5; students and seniors \$3. "Calder's Circus."... Through 5/10: "Terry Winters." Through 5/17: "Paul Strand." Through 6/21: "Joan Mitchell: Pastel." 5/1-7/12: "Richard Prince." **Whitney Museum at Philip Morris**, 42nd St. at Park Ave. (878-2550). Mon.-Sat. 11 a.m.-6, Thurs. to 7:30 (Sculpture Court is open Mon.-Sat. 7:30 a.m.-9:30; Sun. and holidays 11 a.m.-7). Free. Through 6/20: "Judith Shea: Monuments and Statues." **Whitney Museum at Equitable Center**, 787 Seventh Ave., at 51st St. (554-1113). Tue.-Fri. 11 a.m.-5 (Thurs. to 7:30), Sat. 12-5. Free. Through 6/3: "Songs of Innocence/Songs of Experience." **Whitney Museum Downtown at Federal Reserve Plaza**, 33 Maiden Lane at Nassau St. (943-5655). Mon.-Fri. 11 a.m.-6. Free. Through 5/1: "The Stieglitz Circle."

AUCTIONS

CHRISTIE'S—502 Park Ave. at 59th St. (546-1000). 4/29 at 10 a.m.: "Fine French and Continental Furniture." On view from 4/25. 5/5 at 7: "Contemporary Art from the Estate of Fredrik Roos," immediately followed by "Contemporary Art, Part I." On view from 5/2.

CHRISTIE'S EAST—219 E. 67th St. (606-0400). 4/30 at 10 a.m.: "19th-Century Furniture, Sculpture, Porcelain, and Decorative Objects." On view from 4/25.

DOYLE—175 E. 87th St. (427-2730). Next sale on 5/6.

SOtheby's—York Ave., at 72nd St. (606-7000). Next sale on 5/6.

SWANN—104 E. 25th St. (254-4710). 4/29 at 1 and 4/30 at 10:30 a.m.: "Highlights from The Epstein Family Collection." On view from 4/25.

MUSIC AND DANCE

COMPILED BY EVGENIA PERETZ

MUSIC AND DANCE DIRECTORY

Carnegie Hall and Weill Recital Hall at Carnegie Hall, Seventh Ave. at 57th St. (247-7800).

City Center, 131 W. 55th St. (581-7907).

Joyce Theater, 175 Eighth Ave. at 19th St. (242-0800).

Lincoln Center: 62nd-66th Sts., between Columbus and Amsterdam Aves.: Alice Tully Hall (875-5050); Avery Fisher Hall (875-5030); Library Museum (870-1630); Metropolitan Opera House (362-6000); New York State Theater (870-5570); Walter Reade Theater (875-5600).

Madison Square Garden and The Paramount, Seventh Ave. at 33rd St. (465-6741).

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719).

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949).

92nd St. Y, on Lexington Ave. (996-1100).

Radio City Music Hall, Sixth Ave. and 50th St. (247-4777).

Symphony Space, Broadway at 95th St. (864-5400).

Town Hall, 123 W. 43rd St. (840-2824).

CONCERTS

Bryant Park Ticket Booth

HALF-PRICE TICKETS for same-day music, dance, and occasionally opera performances are sold here, depending on availability, six days a week: Tue., Thu., Fri., noon-2 and 3-7; Wed. and Sat. 11 a.m.-2 and 3-7; Sun. noon-6. Also, full-price tickets for future performances. Just inside the park, off 42nd St., east of Sixth Ave. (382-2323).

Wednesday, April 29

DRESDEN STAATSKAPPELLE, Andre Previn conductor. Mozart's Symphony No. 39 in E-flat, K. 543; Brahms's Symphony No. 4 in E Minor, Op. 98. Carnegie Hall at 8. \$12-\$50.

PHILADELPHIA ORCHESTRA, Riccardo Muti conductor; featuring violinist Gidon Kremer. Lutoslawski's *Trauermusik*; Bartok's *Two Pictures*, Op. 10; Paganini's Violin Concerto No. 4 in D Minor; Casella's *Paganiniana*. Avery Fisher Hall at 8. \$17, \$35.

ROBIN THODEY, lute player. Works by Anthony Holborne, John Dowland, John Johnson, John Danyel. Weill Recital Hall at 8. \$12.

NEW YORK MUSIC ENSEMBLE—With violist Walter Trampler. William Thomas McKinley's *Ancient Memories*; Morton Feldman's *The Viola in My Life*; Melinda Wagner's *Sextet*; premiere of William Brooks's *Makers*. Merkin Concert Hall at 8. \$12.

SANTIAGO RODRIGUEZ, pianist. All-Rachmaninov program: *Variations on a Theme by Chopin*, Op. 22; Sonata in B-flat Minor, Op. 36; Thirteen Preludes, Op. 32. 92nd St. Y at 8. \$12.50.

STEVEN CHAPIN BAND—The folk band performs in a benefit for the Neighborhood School. P.S. 63 Auditorium, 121 E. Third St., between Ave. A and First Ave. (387-0195), at 7. \$10.

"NEW VOICES/ESTABLISHED MASTERS"—Featuring the Mannes Contemporary Ensemble, Mannes Percussion Ensemble. Works by Eric Chasalaw, Dan Levitan, Toru Takemitsu, others. Mannes College of Music, 150 W. 158th St. (580-0210), at 8. Free.

CONTEMPORARY ENSEMBLE, Claire Heldrich conductor. Works by Varese, Giampaolo Bracali, Bun Ching

Lam, Eric Samuelson. Manhattan School of Music, Broadway and 122nd St. (749-2802), at 8. Free.

Thursday, April 30

NEW YORK PHILHARMONIC, Kurt Masur conductor; with cellist Lorne Munroe. Dukas's *The Sorcerer's Apprentice*; Barber's Cello Concerto; Tchaikovsky's Symphony No. 5. Avery Fisher Hall at 8. \$10-\$50. Live simulcast—radio and T.V.

DRESDEN STAATSKAPPELLE, Andre Previn conductor. Strauss's *Don Juan*, Op. 20; *Death and Transfiguration*, Op. 24; Beethoven's Symphony No. 7 in A, Op. 92. Carnegie Hall at 8. \$12-\$50.

AMADEUS TRIO—Pianist James Barbagallo, violinist Timothy Baker, cellist Rafael Figueroa. Haydn's Trio in C; Smetana's Trio in G Minor; Mendelssohn's Trio in C Minor. Alice Tully Hall at 8. \$12-\$20.

TATIANA RANKOVICH, pianist. Mendelssohn's Prelude and Fugue No. 5 in F Minor, Op. 35; Nicholas Flagello's *Symphonic Waltzes*; Prokofiev's Sonata No. 2 in D Minor, Op. 14; Chopin's Twenty-four Preludes, Op. 28. Weill Recital at 8. \$13.

"CONCERT ROYAL"—Featuring the Concert Royal Baroque Orchestra, James Richman conductor. Mozart's *Symphonia Concertante* in E-flat, K. 364; "Ch'io Mi Scordi di Te," K. 505; Haydn's *Symphonia Concertante* in B-flat, Op. 84. Merkin Concert Hall at 8. \$20.

BARROS CLASSICAL CONSORT, Max Barros conductor-fortepianist. Haydn's Sonata for Fortepiano in C; Fortepiano Trio in E; Variations for Fortepiano in F Minor; Beethoven's *Irish Songs*; lieder by Gluck, Mozart, Schubert. New York Society for Ethical Culture, 64th St. and Central Park West (757-3892), at 8. \$15.

AMERICAN JAZZ ORCHESTRA, Loren Schoenberg conductor. Works by Ellington, Gil Evans, Carter, Bill Holman, Basie, others. Cooper Union's Great Hall, Third Ave. and 7th St. (353-4196), at 8. \$20.

BEN MANLEY, electronic-instrumentalist. Roulette, Broadway and White St. (219-8242), at 9. \$7.

BARGE MUSIC—Violinists Ik-Hwan Bae, Joseph Genualdi, violist Paul Neubauer, cellist Nathaniel Rosen. Dvorak's *The Cypresses*; Debussy's String Quartet in G Minor, Op. 10; Beethoven's String Quartet No. 15 in A Minor, Op. 132. Fulton Ferry Landing, Brooklyn (718-624-4061), at 7:30. \$15.

Friday, May 1

NEW YORK POPS, Skitch Henderson conductor; with composer-pianist Roger Kellaway, the Dukes of Dixieland. Kellaway's *Fantasy Absolut*; The Dukes of Dixieland's *South Rampart Street Parade*; *Swing That Music*. Also, romantic favorites, plus a selection of songs from the silver screen. Carnegie Hall at 8. \$12-\$50.

NEW YORK PHILHARMONIC—See 4/30. Today at 2. Pre-concert lecture at 11 a.m. in the Bruno Walter Auditorium: \$10.

SYLVIA McNAIR, soprano (N.Y. debut); with pianist Roger Vignoles. Works by Purcell, Wolf, Strauss, Bernstein. Weill Recital Hall at 8. \$18.

USTAD ALI AKBAR KHAN, sarodist; with drummer Swapan Chaudhuri. Music of North India. Alice Tully Hall at 8. \$15-\$40.

YANNI—The keyboardist performs a mixture of jazz, classical, rock, Eastern and Middle Eastern music. Radio City Music Hall at 8. \$15-\$25.

WESLEYAN GAMELAN ORCHESTRA, I.M. Harjito and Sumarsam conductors. Gamelan music from Java. Sackler Wing, Metropolitan Museum at 8. Sold out.

VICTORIA JORDANOVA, harpist/**PATRICIA KACZMARCZYK**, flutist. Works by Jacques Duphy, Bach, Jean-Bap-

tiste Krumpholtz, Debussy, Felix Godefroid, Ibert. Renee Weiler Concert Hall, Greenwich House Music School, 46 Barrow St. (242-4770), at 8. \$6.

"SPRING ALL-STAR BENEFIT CONCERT"—Eric Aronson, Jane Babits, Joanne Davis, others perform in a concert to benefit the N.Y. Pinewoods Folk Music Club. Traditional and contemporary music; blues. Centerfold Coffeehouse, Church of St. Paul and St. Andrew, 86th St. and West End Ave. (362-3328), at 8. \$8.

Saturday, May 2

PHILHARMONIC ENSEMBLE ORCHESTRA OF TOKYO, Yoshinori Kawachi conductor; featuring pianist Yosuke Yamashita, Asao Gasshodan Choir. Works by Dvorak, Shibata, Gershwin. Carnegie Hall at 8. \$10-\$35.

ELLA FITZGERALD, jazz singer. Radio City Music Hall at 8. \$30-\$50.

NEW YORK PHILHARMONIC—With conductor Sir George Solti. Prelude and Liebestod from Wagner's *Tristan and Isolde*; Liszt's *Les Preludes*; Berlioz's *Symphonie Fantastique*. Avery Fisher Hall at 8. \$60-\$90.

LYNN HARRELL, cellist; with pianist Wu Han. Three Meditations from Bernstein's *Mass*; Beethoven's Sonata No. 3 in A, Op. 69; Chopin's Introduction and Polonaise Brillante, Op. 3. Also, works by Schubert, Schumann, Faure. 92nd St. Y at 8. \$25.

GOLIARD CHAMBER ORCHESTRA AND CHORALE, Patricia Handy conductor. All-Mozart program: Missa solemnis in C Minor, "Waisenhaus," K. 139; Symphony No. 9 in C, K. 73; Church Sonata in E-flat, K. 67; selected concert arias; three movements from the "Posthorn" Serenade, K. 320. Alice Tully Hall at 8. \$10-\$15.

ANTON MACHLEDER, guitarist. Premiere of Nils Vigeland's *Two Variations*. Also, works by Julian Orbon, Fernando Sor, Bach, de Falla, Barrios, Granados. Weill Recital Hall at 8:30. \$13.

SUSAN GLASER, flutist-piccolo player; with pianist Colette Valentine. Works by Bach, George Tsontakis, Jindrich Feld, Philippe Gaubert, Tristan Keuris, Paul Taffanel. Weill Recital Hall at 5:30. \$13.

HIROSHI SUZUKI, pianist. Bach's "Goldberg" Variations. Weill Recital Hall at 2. \$15-\$20.

PHILHARMONIA VIRTUOSI, Richard Kapp conductor; with violinist Paul Peabody. Barber's Adagio for Strings; Morton Gould's Spirituals for Strings; Vivaldi's *The Four Seasons*. Metropolitan Museum at 7. Sold out.

CHAMBER MUSIC SOCIETY OF LINCOLN CENTER—Works by Silvestrov, Shostakovich, Schubert. Ukrainian Institute of America, 2 E. 79th St. (288-8660), at 3. \$20.

CHAMBER CHOIR OF NEW YORK CITY GAY MEN'S CHOIR, Dean Johnson conductor; with the women of the Stonewall Chorale. Premieres of works by Dean Johnson, Tony Shenton, Johnson/Paul Wiley. Also, works by Schubert, Distler, Ives, Foster, MacDowell. St. Peter's Church, 346 W. 20th St., between Eighth and Ninth Aves. (279-0228), at 3. \$10.

SISTER SADIE AND THE FAMOUS BIBLETTES—Featuring Sister Sadie Bridges. Gospel. New-York Historical Society, Central Park West and 77th St. (873-3400), at 7:30. \$7.

LITTLE ORCHESTRA SOCIETY, Dino Anagnost conductor. Works by Prokofiev, Caillet, Bizet, Bartok, Pierre, Schumann, Haydn. Florence Gould Hall, 55 E. 59th St. (704-2100), at 10:15, 11:30 a.m. \$30.

HASSAN HAKMOU, vocalist-dancer-sitar player. Moroccan music. New York Open Center, Varick and Spring Sts. (219-2527), at 8. \$8.

CARL STONE, electronic-instrumentalist. Roulette, Broadway and White St. (219-8242), at 9. \$7.

GRACE CHORAL SOCIETY OF BROOKLYN, Alexander Rom conductor. Selections from Verdi's *Aida*, *La Traviata*. Old First Reformed Church, Seventh Ave. and Carroll St., Park Slope, Brooklyn (718-638-6900), at 7:30. \$9.

Sunday, May 3

"THE CLARION CALL TO HOPE AND FREEDOM"—Featuring soprano Osceola Davis and two hundred singers from colleges and universities; with conductor Eugene Simpson. Traditional American spirituals. Carnegie Hall at 8. \$10-\$25.

AMERICAN COMPOSERS ORCHESTRA, Dennis Russell Davies conductor; with the Kronos Quartet, pianist Pamela Mia Paul. Terry Riley's *The Sands* (U.S. premiere); Robert Beaser's Piano Concerto (N.Y. premiere). Arthur Kreiger's *Riverside Variations* (premiere). Carnegie Hall at 3. \$9-\$40.

KYUNG-WHA CHUNG, violinist/**STEPHEN KOVACEVICH**, pianist. All-Beethoven concert: Sonata No. 6 in A, Op. 30; No. 7 in C Minor, Op. 30; No. 10 in G, Op. 96. Avery Fisher Hall at 3. \$12-\$23.

JERRY HADLEY, tenor. Works by Schumann, Liszt, Britten. Alice Tully Hall at 3. \$20.

GWANG-LIN PENG, violinist; with pianist Catherine Copola. Works by Bach, Franck, Prokofiev, Ravel. Weill Recital Hall at 8:30. \$10.

FRANK FOERSTER, violist. Weill Recital Hall at 5:30. \$13.

"YOUNG MUSICIANS' CONCERT"—Winners from the Music Teachers League competition perform works by Bach, Beethoven, Ginastera, Shostakovich, Chopin, Bacewicz, others. Weill Recital Hall at 1:30. \$5.

NEW YORK PHILHARMONIC ENSEMBLES, Kurt Masur conductor. Grandjany's Poem for Harp, Horn, and Piano. Also, works by Ives, R. Strauss. Merkin Concert Hall at 3. \$10.

"SEPHARAD SONGFEST"—Featuring mezzo-soprano Mira Zakai. Milhaud's Three Hebrew Songs; Honneger's *Mi Maamkin*; Alberto Hensi's Six Ladino Songs; de Falla's Seven Popular Spanish Songs; Hebrew and Israeli songs. Merkin Concert Hall at 7. \$15.

EMERSON STRING QUARTET—With flutist Carol Wincenc. Works by Schubert, Mozart, Dvorak. Town Hall at 2. \$6, \$7.

LITTLE ORCHESTRA SOCIETY—See 5/2. Today at 1:15, 2:30.

CHARLES AMIRKHAHANIAN, composer-percussionist-sound poet. Five premieres. Roulette, Broadway and White St. (219-8242), at 9. \$7.

R. WELLINGTON JONES, pianist. Works by Beethoven, Chopin, Ginastera, Prokofiev; Christopher Park's *The Sweetness of It All*. Rutgers Presbyterian Church, Broadway and 73rd St. (877-8227), at 2:30. \$10.

ST. GEORGE'S CHORAL SOCIETY, Kenneth Drake conductor. All-Dvorak program: *Te Deum*; Mass in D; *Biblical Songs*; others. St. George's Episcopal Church, 209 E. 16th St. (460-0940), at 4. \$10.

GOTHAM ENSEMBLE—Works by Copland, Terry Dame, Otto Luening, Rorem, others. Goodman Recital Hall, 129 W. 67th St. (362-8060), at 8. \$5.

BARGEMUSIC—See 4/30. Today at 4. \$18.

"JAZZ: HOT AND COOL"—Featuring the Count Basie Orchestra, Frank Foster conductor, singer Betty Carter. BAM Majestic Theater, 651 Fulton St., Brooklyn (718-636-4100), at 3. \$10-\$24.

REGINA OPERA COMPANY, Laurie Friedman conductor; with soprano Lynn Owen, tenor Steven Kleitz. Mozart's *Eine Kleine Nachtmusik*; Vivaldi's *The Four Seasons*; Schumann's Piano Quintet in E-flat; operatic selections. Regina Hall, Twelfth Ave. and 65th St., Brooklyn (718-232-3555), at 4. \$5.

GRACE CHORAL SOCIETY OF BROOKLYN, Alexander Rom conductor. Selections from Verdi's *Aida*, *La Traviata*. Grace Church, Hicks and Joralemon Sts., Brooklyn Heights (718-624-2664), at 4. \$9.

Monday, May 4

PHILADELPHIA ORCHESTRA, Riccardo Muti conductor; with soprano Carol Vaness, mezzo-soprano Dolores Ziegler, tenor Chris Merritt, bass Roberto Scanduzzi, the Philadelphia Singers Chorale. Rossini's *Stabat Mater*; Cherubini's Symphony in D. Carnegie Hall at 8. \$15-\$30.

ITALIAN PIANO QUARTET—The quartet performs in a benefit for Sudden Infant Death Syndrome research. Brahms's Quartet in C Minor; Schumann's Quartet in E-flat. Weill Recital Hall at 8. \$50-\$150.

WASHINGTON SQUARE CONTEMPORARY MUSIC ENSEMBLE—Tenor Thomas Faracco, soprano Cheryl Marshall, others perform in a tribute to composer Milton Babbitt. Babbitt's *Four Cavalier Settings* (premiere); *Mehr "Du"* (N.Y. premiere). Also, works by Hayes Biggs, Gustavo Moretto, Shulamit Ran, Brian Fennelly. Merkin Concert Hall at 8. \$8.

"LYRICS AND LYRICISTS"—Featuring pianist-conductor Peter Howard, singers Jose Garcia, Kim Criswell, Helen Baldassari, others. Works by Jerome Kern and his collaborators. 92nd St. Y at 2. \$30.

Tuesday, May 5

METROPOLITAN OPERA ORCHESTRA, James Levine conductor; with baritone Thomas Hampson. Mahler's Songs from *Des Knaben Wunderhorn*; Mussorgsky/Ravel's *Pictures at an Exhibition*. Carnegie Hall at 8. \$13-\$40.

NEW YORK PHILHARMONIC—See 4/30.

JAPANESE CHORUS FROM OSAKA—Featuring the women's chorus Cora dell'Arte, tenor Kozo Matsumoto, pianist Yuko Kobayashi. Weill Recital Hall at 7. Free.

JUILLIARD STUDENTS—Vieuxtemps's *Reverie for Violin and Harp*, No. 3, Op. 22; five songs for soprano and baritone by Purcell; Bartok's Sonata No. 1 for Violin and Piano; Beethoven's Sonata No. 4 in C for Cello and Piano; Haydn's String Quartet No. 41 in D Minor. Alice Tully Hall at 8. Free; tickets required.

SPECULUM MUSICAE—Works by Sandor Jemnitz, David Sanford, Hans Abrahamsen, Ralph Shapey. Merkin Concert Hall at 8. \$8, \$15.

PARNASSUS—With soprano Susan Narucki. Works by Henri Dutilleul, Mario Davidovsky, Stravinsky, Michael Gandolfi, Honegger. Ethical Culture Society, 2 W. 64th St. (864-4197), at 8. \$10.

NEW YORK TREBLE SINGERS, Virginia Davidson conductor. Works by Gustav Holst, Randall Thompson, William Hawley, Mary Jane Leach, Clara and Robert Schumann. Fifth Avenue Presbyterian Church, Fifth Ave. and 55th St. (496-0094), at 7:30. \$10.

OPERA

Amato Opera

AMATO OPERA THEATRE—4/25-5/24. Tickets: \$15. 5/2 at 7:30; 5/3 at 2:30. Mozart's *The Magic Flute*. Bowery and Second St. (228-8200).

Other

AMERICAN CHAMBER OPERA COMPANY—Jorge Martin's *Puss in Boots*, based on the play *Der Gesticelte Kater* by Ludwig Tieck. Liederkranz Club, 6 E. 87th St. (781-0857). 5/1 at 8. \$15.

JUILLIARD OPERA CENTER, Frank Corsaro director. Delius's *Feminine and Gerda* (N.Y. premiere). Juilliard Theater, 155 W. 65th St. (769-7406). 4/29, 5/1 at 8; 5/3 at 2. \$10.

REPERTORIO ESPAGNOL—Moreno Torroba's *Luisa Fernanda*. Gramercy Arts Theatre, 138 E. 27th St. (889-2850). 5/2 at 8. \$20.

VILLAGE LIGHT OPERA GROUP—Emmerich Kalman's *Countess Mariza*. Haft Auditorium, Fashion Institute of Technology, 227 W. 27th St. between Eighth and Ninth Aves. (279-4200). 4/30, 5/1, 5/2 at 8; 5/3 at 2. \$10-\$22.

DANCE

New York City Ballet

NEW YORK STATE THEATRE—4/22-6/28. Tickets: \$8-\$58. 4/29-5/1 at 8; 5/2 at 2, 8; 5/3 at 1, 7; 5/5 at 8: Peter Martins's *The Sleeping Beauty*.

American Ballet Theatre

METROPOLITAN OPERA HOUSE—Through 6/20. Tickets: \$16-\$65. 4/29 at 2, 8; *Giselle*. 4/30, 5/1 at 8; 5/2 at 2, 8;

5/4, 5/5 at 8: Sir Kenneth MacMillan's *Romeo and Juliet*.

Lines Contemporary Ballet

JOYCE THEATER—Through 5/3. Tickets: \$20. 4/29-5/2 at 8; 5/3 at 2, 7:30. Alonzo King's *Gurdjieff Piano Music*; *Cante*; *Without Wax*.

Scapino Ballet

JOYCE THEATER—5/5-5/10. Tickets: \$22. 5/5 at 8: Nils Christie's *Pulcinella*; Ed Wubbe's *Rameau*.

Paris Opera School of Ballet

CITY CENTER—5/1-5/3. Tickets: \$10-\$35. 5/1 at 10 a.m.: day-long demonstration of technique; Claude Bessy's *Finale*. 5/2 at 2, 8; 5/3 at 1: Georges Skibine's *Le Prisonnier Du Caucase*; Serge Lifar's *Entre Deux Rondes*; Attilio Labis's *Arcades*.

Dance Theatre of Harlem

BROOKLYN ACADEMY OF MUSIC—Through 5/10. Tickets: \$15-\$30. 4/29 at 8: *The Four Temperaments*; *Dialogues*; *Ginastera*. 4/30, 5/1 at 8; 5/2 at 2: *Allegro Brillante*; *Adagietto* No. 5; *Toccata e Due Canzoni*; *Scheherazade*. 5/2 at 8, 5/3 at 3: See 4/29. 5/5 at 8: *John Henry*; *Footprints Dressed in Red*; *Douglas*. 30 Lafayette Ave., Brooklyn (212-307-4100).

Other

CARA GARGANO AND DANCERS—*Ritual Journeys*; *Heliose*; others. Third Street Music School, 235 E. 11th St. between Second and Third Aves. (777-3240). 5/1 at 7:30. Free.

CHRISTA GAMPER—The choreographer-dancer performs in her work *Connect*. Merce Cunningham Studio, 55 Bethune St. (674-1520). 5/1, 5/2 at 9. \$10.

CHRIS FERRIS AND DANI NIKAS—The choreographers present *From the Floor On Up-2*. Washington Square United Methodist Church, 135 W. 4th St. (643-2113). 5/1, 5/2 at 8. \$10.

THE FIELD—5/1, 5/2 at 7: The Field Festival, featuring over fifty choreographers and performance artists. 5/3 at 8:30: A benefit for the Pagnano Fund, featuring works by choreographers Garland Farwell, Bryan Hayes, Amy Pivar, Marlies Yearby. St. Mark's Church, Second Ave. and 10th St. (529-2318). \$7 for Field Festival; \$12 for benefit performance.

"FRESH TRACKS"—Works by Christopher Caines, Elena Lentini, Fausto Matias, David Parker, Chivas Sandage, Nancy Zendora. Bessie Schonberg Theater, 219 W. 19th St. (924-0077). 5/5 at 8. \$12.

HUNTER COLLEGE DANCE COMPANY—Original works by student choreographers; Jose Limon's *A Choreographic Offering*. Studio Theatre, Thomas Hunter Hall, Lexington Ave. between 68th and 69th Sts. (772-4448). 4/29-5/2 at 8. \$8.

ISADORA DUNCAN INTERNATIONAL CENTER FOR DANCE—Featuring dancer Shain Stodd. *Chopin Classics I*, Duncan's choreographies set to a selection of works by Chopin. Theater of the Riverside Church, 91 Claremont Ave. (662-4591). 5/1 at 8; 5/2 at 5 (benefit performance); 5/3 at 3. \$20; \$50 for 5/2 performance.

LAURA SCHANDELMEIER AND COMPANY—Schandelmeier's *After Ours*; with music by Norman Salant. Bessie Schonberg Theater, 219 W. 19th St. (924-0077). 4/30, 5/1, 5/2 at 8; 5/3 at 3. \$12.

"MUSIC AND DANCE OF THAILAND"—The Thai-American Association presents an evening of Thai classical dances and music. Merkin Concert Hall at 9. \$15.

SUSAN RETHORST—Premiere of *Sometimes to Grace*; *Sons of Famous Men*. P.S. 122, 150 First Ave. (477-5288). 4/30-5/3 at 9. \$12.

PERFORMANCE

KITCHEN—512 W. 19th St. (255-5793). 4/29-5/3 at 8:30: Karen Finley's *The Lamb of God Hotel*. \$15.

LA MAMA—74A E. 4th St. (956-6047). 4/30-5/2 at 10: Jacque Lynn Colton's *Hibiscus*. 4/30-5/3 at 7:30: Sin Cha Hong in *Philo*. 4/29-5/3 at 8: *Egypt*. \$12.

RESTAURANT D I R E C T O R Y

COMPILED BY GILLIAN DUFFY

KEY TO ABBREVIATIONS

B	Breakfast
Br	Brunch
L	Lunch
D	Dinner
S	Supper
(I)	Inexpensive—Mostly \$15 and under*
(M)	Moderate—Mostly \$15-\$35*
(E)	Expensive—Mostly \$35 and over*
AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
TM	Transmedia
V	Visa

Formal: Jacket and tie

Dress opt: Jacket

Casual: Come as you are

*Average cost for dinner per person ordered à la carte.

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

MANHATTAN

Lower New York

ALISON ON DOMINICK STREET—38 Dominick St., nr. Hudson St. (727-1188). Casual. Country French. Spcls: lamb shanks with pureed white beans, ragout of mussels, charred lamb salad with capers and lemon cayenne mayonnaise. Res. nec. D only Mon.—Sat. 5:30-11, Sun. to 9:30. Pre-theater D 5:30-6:30. Private parties for 35. (E) AE, CB, DC, MC, V.

AMICI MIEI—475 W. Broadway, at Houston St. (533-1933/1850). Casual. Italian. Spcls: warm carpaccio with fontina and speck, black linguini, red snapper sautéed with fennel white wine sauce. Res. sug. L Mon.—Fri. noon-5. Br Sat.—Sun. noon-5. D daily 5-1 a.m. Private parties 20-100. (M) AE, DC, MC, V.

ANGELO—146 Mulberry St. (966-1277). Casual. Italian. Spcls: angel hair alla sassi, boneless chicken scarpariello, cannelloni amalfitani. Open Tue.—Thu. noon-11:30, Fri. to 12:30 a.m., Sat. to 1 a.m., Sun. to 11:30. Closed Mon. (M) AE, DC, MC, V.

ARQUA—281 Church St., at White St. (334-1888). Casual. Italian-Venetian. Spcls: grilled sea scallops, gnocchi with fresh herbs and light tomato, braised rabbit with fresh herbs, garlic and white wine. Res. sug. L Mon.—Fri. noon-3. D Mon.—Sat. 5:30-11. Closed Sun. (M) AE.

BOULEY—165 Duane St., bet. Hudson and Greenwich Sts. (608-3852). Formal. Modern French. Spcls: tuna gravlax, seared black sea bass in special spices with truffle vinaigrette, painters palette of fruit. Res. nec. L Mon.—Fri. 11:30-3. D Mon.—Sat. 5:30-11. Closed Sun. (E) AE, CB, DC, MC, V.

CAN—482 W. Broadway, at Houston St. (533-6333). Casual. Vietnamese-French. Spcls: stir-fried Maine blue-crab with lemon grass and cracked pepper,

crispy skin red snapper with baby spinach in a curry sauce, grilled stuffed squid with lemon, coriander and dill dressing. Res. sug. L daily 11:30 a.m.-5. D Sun.—Thu. 5-10:30, Fri.—Sat. to 11:30. (M) AE, CB, DC, MC, TM, V.

CAPSOUTO FRERES—451 Washington St. (966-4900). Casual. Contemporary French. Spcls: duckling with ginger cassis sauce, poached salmon with warm lemon vinaigrette, dessert souffles. L Tue.—Fri. noon-3:30. Br Sat.—Sun. noon-4:30. D Sun.—Thu. 6-11, Fri.—Sat. to midnight. (M) AE, CB, DC, MC, V.

GREENE STREET—101 Greene St., bet. Prince and Spring Sts. (925-2415). Casual. French/American. Spcls: lobster ravioli stuffed with wild mushrooms and baby vegetables, salmon fillet with three caviars in lemon butter sauce, roast loin of lamb with eggplant provençal. Res. sug. D Mon.—Thu. 6-11:30, Fri.—Sat. to midnight. Pre-theater D Mon.—Fri. 6-7. Br Sun. noon-9. Jazz nightly. (M-E)

AE, CB, DC, MC, V.

HUDSON RIVER CLUB—4 World Financial Center (786-1500). Formal. American Hudson River Valley. Spcls: salmon in woven potatoes, rabbit pot-pie, lump crab and potato fritters, venison and other game dishes. Res. sug. L Mon.—Fri. noon-2:30. Br Sun. noon-3. D Mon.—Sat. 5:30-10, Sun. noon-6. Pre-theater D Mon.—Fri. 5-6:30. Private parties for 15-150. (E) AE, TM.

LE PACTOLE—2 World Financial Ctr, 225 Liberty St. (945-9444). Jacket required. Classical French. Spcls: oysters in a seawater gelee, cannelloni filled with fresh shrimp in a lobster sauce, roast leg of veal with fresh herbs à la brochette. Res. sug. L Mon.—Fri. noon-3. Tea Mon.—Fri. 3-5. D Mon.—Fri. 6-11. Sun. hot and cold buffet noon-5. Private parties for 20-80. Closed Sat. (E) AE, CB, DC, MC, V.

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse (938-1155). Casual. American. Spcls: seafood stew, porterhouse steak, vegetable platter, frozen chocolate soufflé with burnt-almond sauce. Res. nec. Concourse café and barroom. Dining Room: L Mon.—Fri. 11:30 a.m.-2:30. D Mon.—Fri. 5-10. Barroom: 11:30 a.m.-11. Free D parking. Closed Sun. (M) AE, CB, DC, MC, TM, V.

MONTRACHET—239 W. Broadway, off White St. (219-2777). Casual. French. Spcls: pasta with wild mushrooms and truffle juice, baby pheasant with orzo and olives, roast lobster with carrot and crisp onions. Res. sug. L Fri. only noon-3. D Mon.—Sat. 6-11. Private parties for 10-60. Closed Sun. (M-E) AE.

MUENG-THAI—23 Pell St., bet. Mott St. and Bowery (406-4259). Casual. Thai. Spcls: pla-sarm-rod, pan-naeng, pad-thai. Res. nec. L Tue.—Sun. 11:30 a.m.-3. D Sun., Tue.—Thu. 3-10, Fri.—Sat. to 11. Closed Mon., except holidays. (I) AE.

PONTE'S—Desbrosses and West Sts., 2 blocks south of Canal, upstairs (226-4621). Dress opt. Italian/Continental. Spcls: steak, seafood. Res. sug. L Mon.—Fri. noon-3:30. D Mon.—Thu. 5:30-11, Fri. to 11:30, Sat. to midnight. Ent. nightly. Free parking. Closed Sun. (M) AE, CB, DC, MC, V.

ROSEMARIE'S—145 Duane St., bet. W. Broadway and Church St. (285-2610). Casual. Italian. Spcls: fresh homemade pasta, game, braised rabbit with polenta, ossobuco. Res. sug. L Mon.—Fri. noon-3. D Mon.—Wed. 5:30-10:30, Thu.—Sat. 5:30-11. Closed Sun. (M) AE, CB, DC, MC, V.

SOHO KITCHEN AND BAR—103 Greene St. (925-1866). Casual. American. Spcls: pizza, pasta, grilled fish, 110 different wines by the glass. No res. Open Mon.—Thu. 11:30 a.m.-2 a.m., Fri.—Sat. 11:30 a.m.-4 a.m., Sun. 11:30 a.m.-10. (I-M) AE, CB, DC, MC, V.

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St. (431-3993). Casual. American. Spcls: Canadian baby back ribs, fried chicken, meat and vegetarian chili, frozen margaritas. Res. sug. Open Mon.—Wed. 11:30 a.m.-11, Thu.—Sat. to midnight, Sun. to 10. Br Sat.—Sun. 11:30 a.m.-4. (I) AE, DC, MC, TM, V.

WINDOWS ON THE WORLD—1 World Trade Center (938-1111). 107 stories atop Manhattan. Formal. American/international. Spcls: rack of lamb James Beard; grilled half lobster with clams, mussels and fresh prawns. Res. nec. Buffet L Mon.—Fri. noon-3. D Mon.—Sat. 5-10. Spcl. sunset supper nightly 5-6:30. Buffet Sat.—Sun. noon-3. (M) Cellar in the Sky: Wine-cellar setting. 7-course D with 5 wines. Mon.—Sat. at 7:30. Res. nec. Classical guitarist. (E). Hors d'Oeuvre and City Lights Bar: Jacket required. International hors d'oeuvres and supper menu Mon.—Sat. 3-1 a.m. (cover after 7:30), Sun. 4-9 (cover after 4). Br Sun. noon-3. Jazz and dancing nightly. Private parties. Free D parking. (M)

AE, CB, DC, MC, V.

ZOE—90 Prince St., at Broadway and Mercer St. (966-6722). Casual. Contemporary American. Spcls: lemon grass and honey glazed duck from the rotisserie with wild rice polenta and golden raisin sauce, wood grilled lamb chops with hummus cakes and black-olive and tomato relish, cazuela of codfish with roasted shallots and tomato broth under a horseradish crust. Res. sug. L Tue.—Fri. noon-3. Br Sat. noon-3, Sun. noon-7. D Tue.—Sat. 6-10:30. Closed Mon. (M) AE, CB, DC, MC, V.

South Street Seaport

CAFE FLEDERMAUS—1 Seaport Plaza (269-5890). Casual. Continental. Spcls: lemon grilled chicken breast on a bed of salad greens in basil vinaigrette, shrimp salad with citrus fruits in a light tomato dressing, smoked ham with sauerkraut and mashed potatoes, Viennese pastries. B, L and D daily 7 a.m.-2 a.m. Br Sat.—Sun. noon-4. (I-M) AE.

FULTON STREET CAFE—11 Fulton St. (227-2288). Casual. American/seafood. Spcls: steamed 1-lb. lobster, Manhattan chowder, mixed fried fish, seafood kabab. L daily 11 a.m.-4. D daily 4-10. Ent. Thu.—Sun. 5-11. (I) AE, CB, DC, MC, V.

GIANNI'S—15 Fulton St. (608-7300). Casual. Northern Italian. Spcls: fettuccine alla quattro formaggio, oven-poached salmon, garlic bread with Gorgonzola. Res. sug. L and D Sun.—Thu. 11:30 a.m.-midnight, Fri.—Sat. to 1 a.m. Private parties for 100. Discount parking. (M) AE, CB, DC, MC, TM, V.

GILMORE'S DEEP BLUE—11 Fulton St. in the Fulton Market building (227-9322). Casual. American. Spcls: crab cakes, linguine with shrimp and scallops, penne with chicken, steak. Open Sun.—Tue. 11:30 a.m.-8, Wed.—Sat. till 10. Pianist nightly. (M) AE, DC, MC, V.

HARBOUR LIGHTS—Pier 17, 3rd floor (227-2800). Casual. Continental. Spcls: roast rack of New Zealand lamb, grilled filet mignon with sauce bearnaise, sautéed salmon fillet. Res. sug. L Mon.—Fri. 11:30 a.m.-4. Br Sat.—Sun. 11 a.m.-4. D daily 4-midnight. Pianist Wed.—Sat. Private parties for 150. (M-E) AE, CB, DC, MC, TM, V.

JADE SEA—Pier 17, 2nd floor (285-0505). Casual. Hong Kong Chinese. Spcls: Peking duck, ginger lobster, banana shrimp. Res. sug. L Mon.—Fri. 11 a.m.-3. Dim sum Br Sat.—Sun. 11 a.m.-4. D daily 4-11. Private parties for 10-200. (M) AE, CB, DC, MC, TM, V.

LIBERTY CAFE—Pier 17, 3rd floor (406-1111). Casual. American regional. Spcls: shrimp, lobster and crab-meat fettuccine, grilled paillard of veal, Maine lobster,

woodburning pizza oven. Res. sug. L Mon.-Sat. 11:30 a.m.-5. Br Sun. 11:30-3. D Sun.-Thu. 5-11:30, Fri.-Sat. to midnight. Private parties for 100. Outdoor cafe for 200. (M) **Liberty Oyster Bar and Shark Aquarium**: Spcls: oysters, clams, chowder. Open for L and D daily 10 a.m.-midnight. (I) AE, CB, DC, MC, V.

MACMENAMIN'S IRISH PUB—Pier 17, 3rd floor (732-0007). Casual. Irish pub. Spcls: corned beef sandwiches, roasted turkey with mashed potatoes, seafood salad. Open daily 10 a.m.-4 a.m. (I) AE, CB, DC, MC, V.

ROEBLING'S BAR AND GRILL—11 Fulton St., in Fulton Market Bldg. (608-3980). Casual. American/seafood. Spcls: Norwegian salmon, New England clam chowder, Roebling's fisherman's stew, steak and chops. Res. sug. L Mon.-Sat. 11:30 a.m.-5. Br Sun. 11:30 a.m.-2:30. D Sun.-Thu. 5-10, Fri.-Sat. till midnight. Bar open till 2 a.m. nightly. (M) AE, CB, DC, MC, V.

SGARLATO'S CAFE—Pier 17, Promenade Level. (619-5226). Casual. Continental. Spcls: seafood fettuccine alfredo, grilled swordfish, chicken piccata. L Mon.-Sat. 11-4. Br Sun. 11-3. D Sun.-Thu. 4-11, Fri.-Sat. to 1 a.m. (M) AE, DC, MC, V.

SPIRIT OF NEW YORK—Pier 9, South St. at Wall St. (742-7278). Casual. American. Spcls: roast beef au jus, chicken Dijon, fresh baked fish. Res. sug. L cruise sails Mon.-Fri. at noon. Sat.-Sun. Br cruise sails at noon. D cruise sails daily at 7. Ent. (E) AE, MC, V.

Greenwich Village

AFGHAN VILLAGE—5 St. Mark's Pl. (979-6453). Casual. Afghan. Spcls: kebabs, naringe palow, chicken curry. L and D daily 11-11:30. (I) AE, DC, MC, V.

BOXERS—190 W. 4th St. (633-2275). Casual. American. Spcls: broiled pork chops with tropical fruit chutney, seared salmon steak with dill butter, grilled cornish game hen with apricot glaze, hamburgers. L Mon.-Fri. 11:30 a.m.-4. Br Sat.-Sun. noon-4. D daily 4-4 a.m. Private parties for 50. (I-M) AE, CB, DC, MC, TM, V.

CAFE DE BRUXELLES—118 Greenwich Ave., at W. 13th St. (206-1830). Casual. Belgian/French. Spcls: carbonnade flamande, waterzooi, steak with pommes frites, mussels. Res. sug. L Tue.-Sat. noon-3. D Mon.-Sat. 5-midnight, Sun. 4-10:30. Br Sun. noon-4. (M) AE, MC, V.

CAFE ESPANOL—172 Bleecker St. (505-0657; 353-2317). Casual. Spanish/Mexican. Spcls: paella ala marinera, patillade de marisco, lobster. Res. sug. L daily noon-4. D Mon.-Thu. 4-midnight, Fri.-Sun. to 1 a.m. Reduced rate parking Sun.-Thu. 5-midnight. (I-M) AE, DC, MC, V.

CENT'ANNI—50 Carmine St., bet. Bleecker and Bedford Sts. (989-9494). Casual. Northern Italian. Spcls: roast baby pheasant, double veal chop with sage sauce, lobster combination. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Fri. 5:30-11:15, Sat. to 11:30, Sun. 5-10:30. (M) AE.

EL COYOTE—774 Broadway, bet. 9th-10th Sts. (677-4291). Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L Mon.-Sat. 11:30 a.m.-3. Br Sun. noon-4. D Sun.-Thu. 3-11:30, Fri.-Sat. to midnight. (I) AE, CB, DC, MC, V.

GAYLORD—87 First Ave., bet. 5th-6th Sts. (529-7990). Casual. Indian. Spcls: chicken tandoori, fish masala, lamb or beef dhansak. Res. nec. Open daily noon-midnight. (I) AE, MC, TM, V.

GOTHAM BAR & GRILL—12 E. 12th St. (620-4020). Dress opt. American. Spcls: goat cheese salad with beets, seafood salad, rack of lamb with garlic flan and flagolet, warm chocolate cake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Thu. 5:30-10, Fri.-Sat. to 11, Sun. to 9:45. (E) AE, CB, DC, MC, V.

IL MULINO—84 W. 3rd St. (673-3783). Jacket required. Northern Italian. Spcls: lobster Mulino, veal chop with sage, salmon with porcini mushrooms and balsamic vinegar, beef Romana. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-11:30. Closed Sun. (E) AE.

JEKYLL AND HYDE—91 Seventh Ave. S, bet. Barrow and Grove Sts. (989-7701/727-3350). Casual. American-continental. Spcls: broiled Indonesian shrimp, pizzas, chicken al anise, over 200 beers, 24 on tap. No

res. L Mon.-Fri. noon-4. Br Sat.-Sun. noon-4. D daily 4-2 a.m. Ent. (M) AE.

MARTA—75 Washington Place. (673-4025). Casual. Northern Italian. Spcls: linguini carbonara, gnocchi al pesto, veal cardinale, chicken alla Valdostana, pasta with lobster sauce. Res. sug. L and D Tue.-Thu. noon-11, Fri.-Sat. to 11:30, Sun. 1-11. Closed Mon. (M) AE, MC, V.

PORTO BELLO—208 Thompson St., bet. W. Third and Bleecker Sts. (473-7794). Casual. Italian. Spcls: red snapper marechiaro, veal Riviera, chicken vecchia sturla. Res. nec. L and D Sun.-Thu. noon-11, Fri.-Sat. to 11:30. (M) AE, MC, V.

PROVENCE—38 MacDougal St., at Prince St. (475-7500). Casual. French provencale. Spcls: le poussin roti aux gosses d'ail, snapper a la Raito, bourrie Setoise. Res. nec. L Tue.-Sun. noon-3. D Tue.-Thu. 6-11:30, Fri.-Sat. to midnight, Sun. 5:30-11. Closed Mon. (M) AE.

RINCON DE ESPANA—226 Thompson St. (475-9891/260-4950). Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces, grilled veal chop, paella Valenciana. L Sat.-Sun. noon-3. D Sun.-Thu. 5-11, Fri.-Sat. to midnight. Guitarist evenings. (M) AE, CB, DC, MC, V.

ROSE CAFE—24 Fifth Ave., at 9th St. (260-4118). Casual. American. Spcls: rare charred tuna with mango, tomato and green onion vinaigrette; crisp potato pancakes with creme fraiche and three caviars; cassoulet; roast Peking duck with plum sauce and scallion pancakes. Res. nec. L Mon.-Fri. 11:30 a.m.-3:30. Br Sat.-Sun. 11:30 a.m.-3:30. D daily 5:30-1 a.m. (M) AE, MC, V.

SEVILLA—62 Charles St., at W. 4th St. (929-3189). Casual. Spanish. Spcls: paella a la Valenciana, mariscada Sevilla. L Mon.-Sat. noon-3. D Mon.-Thu. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. (I-M) AE, DC, V.

SIRACUSA—65 Fourth St. (254-1940). Casual. Southern Italian. Spcls: pasta con sarde, squid with black ink sauce, penne arrabbiata. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thu. 5-11, Fri.-Sat. to 11:30. Closed Sun. (M) AE.

14th-42nd Streets, East Side

THE BACK PORCH—488 Third Ave., at 33rd St. (685-3828). Casual. American. Spcls: seafood, steaks, pasta. Res. sug. L Mon.-Fri. noon-5. D Mon.-Fri. 5-11, Sat. to 11:30, Sun. 4:30-9. Br Sat.-Sun. noon-4. (M) AE, CB, DC, MC, V.

CAFE IGUANA—235 Park Ave. So., at 19th St. (529-4770). Casual. Tex-Mex. Spcls: char-broiled swordfish, barbecued beef, fajitas. Res. sug. L Mon.-Fri. 11:30 a.m.-4. Br Sun. noon-4. D daily 5-12:30 a.m. Private parties for 25-50. (M) AE, CB, DC, MC, TM, V.

CANASTEL'S—229 Park Ave. So., at 19th St. (677-9622). Casual. Northern Italian. Spcls: red snapper veneziana, farfalline al salmone, veal scallopini sorrentino, cold seafood salad. Res. sug. L Mon.-Fri. noon-4:30. D Mon.-Wed. 5:30-1 a.m., Thu.-Sat. to 2 a.m., Sun. 5-midnight. (M) AE, DC, MC, V.

CONDON'S—117 E. 15th St. (254-0960). Casual. American. Spcls: Maryland crab cakes, burgers, grilled meat and fish. Res. sug. D Sun.-Thu. 5:30-midnight, Fri.-Sat. to 1 a.m. Jazz Mon.-Fri. from 5:30, Sat.-Sun. from 9:30. (I-M) AE, CB, DC, MC, TM, V.

EL CHARRO ESPANOL—58 E. 34th St. (689-1019/684-9132). Casual. Spanish. Spcls: fresh fish, veal chop, paella, mariscada with green sauce. Res. sug. Open for L and D daily 10:30 a.m.-11. (M) AE, CB, DC, MC, TM, V.

EXTRA! EXTRA!—767 Second Ave., at 41st St. (490-2900). Casual. American. Spcls: fried calamari with variety of sauces, chicken or beef fajitas. Res. sug. L and D Mon.-Fri. 11:30 a.m.-11, Sat. 5:30-11. Br Sun. noon-4. (M) AE, CB, DC, MC, TM, V.

HAROLD'S—150 E. 34th St. in the Dumont Plaza (684-7761). Casual. Contemporary Regional American. Spcls: pecan coated goat cheese with peach chutney, grilled swordfish with roasted pepper butter, jalapeno and cilantro pasta with chicken fajita. Res. sug. B Mon.-Fri. 7 a.m.-10:30 a.m., Sat.-Sun. 8 a.m.-11 a.m. L Mon.-Fri. 11:30 a.m.-3. Br Sun. 11 a.m.-3. D Sun.-Fri. 6-10, Sat. to 10:30. Private parties for 6-60. (M) AE, CB, DC, MC, V.

HSF—578 Second Ave., at 32nd St. (689-6969). Casual. Hong Kong-style Cantonese. Spcls: dim sum lunch, Hong Kong steak, seafood taronest, lemon chicken. Res. sug. L daily 11:30 a.m.-3. D Sun.-Thu. 3-11:30, Fri.-Sat. to 12:30 a.m. Private parties for 50. (I-M) AE, CB, DC, MC, TM, V.

LA COLOMBE D'OR—134 E. 26th St. (689-0666). Casual. French Provençal. Spcls: house smoked salmon with mustard greens, bouillabaisse, cassoulet, grilled lamb chops with rosemary potatoes, tarte au fromage de chevre. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Thu. 6-10:30, Fri.-Sat. to 11, Sun. 5:30-9. Private parties for 28. (M) AE, DC, MC, V.

MESA GRILL—102 Fifth Ave., bet. 15th-16th Sts. (807-7400). Casual. Southwestern. Spcls: crispy quail salad with pineapple-red onion relish and spicy pecans; pan roasted venison with sundried cranberry sauce and yellow corn spoonbread; red pepper crusted tuna steak with mango salsa, red swiss chard and southwestern fries. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. 5:30-11, Sun. 5:30-9:30. (M) AE, DC, MC, V.

NICOLA PAONE—207 E. 34th St. (889-3239). Jacket required. Italian. Spcls: camicia da notte, tritone, concertino, seasonal specialties. Res. sug. L Mon.-Fri. noon-1:30. D Mon.-Sat. 5-9:30. Private parties. Closed Sun. (M) AE, CB, DC.

PARK BISTRO—414 Park Ave. So., bet. 28th-29th Sts. (689-1360). Casual. French. Spcls: petatou of warm goat cheese with fresh thyme, polenta of lobster with ratatouille sauce, bayaldi of lamb with flagolets. Res. sug. L Mon.-Fri. noon-3. D daily 6-11. (M) AE, CB, DC, MC, TM, V.

ROSSINI'S—108 E. 38th St. (683-0135). Casual. Northern Italian. Spcl: hot antipasto, chicken primavera. Res. nec. Open Mon.-Fri. 11:30 a.m.-11:30, Sat. 4:30-midnight with Aldo Bruschi Trio. Closed Sun., except for parties over 50. (M) AE, DC, TM, V.

SECRET HARBOR BISTRO—303 Lexington Ave., at 37th St. in the Shelburne Murray Hill (447-7400). Casual. New American. Spcls: smoked salmon sandwich with celeriac salad, grilled chicken salad with tortilla strips, chicken pot pie. Res. sug. B Mon.-Fri. 7 a.m.-10 a.m., Sat. 8 a.m.-11 a.m. L Mon.-Sat. 11:30 a.m.-3:30. Br Sun. 11 a.m.-3. D Mon.-Sat. 5-11, Sun. 5:30-11. Bar noon-1 a.m. Private parties for 10-235. (M) AE, CB, DC, MC, V.

STELLA DEL MARE—346 Lexington Ave., bet. 39th-40th Sts. (687-4425). Dress opt. Northern Italian. Spcls: charcoal grilled red snapper and swordfish, black pasta, seafood risotto, broiled double veal chop. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-10:30. Private parties for 25-100. Pianist Mon.-Sat. from 6-10:30. Closed Sun. (M-E) AE, CB, DC, MC, V.

STRINGFELLOWS—35 E. 21st St., (254-2444). Dress opt. American-Italian. Spcls: roasted Norwegian salmon, beef Wellington, grilled breast of chicken. Res. sug. D Mon.-Fri. 4-4 a.m., Sat. 8-4 a.m. Cabaret nightly. Rest. closed Sun. (E) AE, CB, DC, MC, V.

TINA'S—249 Park Ave. South, at 20th St. (477-1761). Casual. Chinese. Spcls: lemon chicken, temple duck, General Tso's prawns. Res. sug. L Mon.-Sat. noon-5. D Sun.-Wed. 5-11, Thu. to 11:30, Fri. to 12:30 a.m., Sat. to midnight. (I-M) AE, MC, V.

UNION SQUARE CAFE—21 E. 16th St. (243-4020). Casual. Italian/American. Spcls: warm terrine of wild mushrooms with roast shallot-hazelnut vinaigrette; escargots simmered with baby white beans, frisee, prosciutto and "parsley pesto"; grilled marinated chicken breast with eastern spices and cracked wheat, lentil and mint pilaf, yellowfin tuna burger. Res. nec. L Mon.-Sat. noon-3. D Mon.-Thu. 6-11, Fri.-Sat. 6-midnight, Sun. 5-9:30. (M) AE, DC, MC, V.

VILLA BERULIA—107 E. 34th St. (689-1970). Jacket required. Northern Italian. Spcls: homemade cannelloni, veal chop, branzini. Res. sug. L and D Mon.-Fri. 11:30 a.m.-10:30, Sat. 5-11. Private parties for 35. Closed Sun. (M) AE, CB, DC, MC, V.

WATER CLUB—500 E. 30th St. (683-3333). Casual. American. Spcls: jumbo crab cakes, Maine lobster, muscovy duck with confit. Res. sug. L Mon.-Sat. noon-2:30. Buffet Br Sun. 11:30-2:30. D Mon.-Sat. 5:30-11, Sun. to 10. Private parties for 30-300. Pianist nightly. (E) AE, CB, DC, MC, V.

RESTAURANTS

14th-42nd Streets, West Side

BARRYMORE'S HIDEAWAY—32 W. 37th St. (947-8940). Dress opt. Continental. Spcls: Danish lobster tail, seafood fra diavolo. L Mon.-Fri. noon-3:30. D Mon.-Thu. 5-11, Fri.-Sat. to midnight. Complete D 5-10. Music Mon.-Thu. 7-midnight, Fri.-Sat. 8-1 a.m. Private parties. Free D parking. Closed Sun. (M) AE, CB, DC, MC, V.

CELLAR GRILL—131 W. 34th St., in Macy's lower level (967-6029). Casual. American. Spcls: chicken pot-pie, pizza, cobb salad. Res. sug. Open for L and D Mon.-Fri. 11 a.m.-9, Sat.-Sun. to 8. (I) AE.

FIASCO—358 W. 23rd St. (620-4620). Casual. Northern Italian. Spcls: salmon with crispy shallots and leeks served with wild mushroom risotto, stir-fried chicken and shrimp over whole wheat fettuccine with red pepper and ginger sauce; 18 varieties of pasta, homemade desserts. Res. sug. L Mon.-Fri. 11:30 a.m.-4. Br Sat.-Sun. 11:30 a.m.-4. D Sun.-Thu. 5-midnight, Fri.-Sat. to 1 a.m. Enclosed garden room. Private parties for 10-100. (M) AE, CB, DC, MC, V.

J.J. APPLEBAUM'S DELI CO.—431 Seventh Ave., at 33rd St. (563-6200). Casual. Kosher-style deli. Spcls: pastrami sandwich, cornbeef sandwich, blintzes. Open B, L and D 8:30 a.m.-8. (I) AE.

LOLA—30 W. 22nd St. (675-6700). Casual. Caribbean/American. Spcls: 100 spice Caribbean fried chicken, West Indian shrimp and chicken curry, marinated grilled tuna steak. Res. sug. L Mon.-Fri. noon-3. Gospel Br Sun. noon-4. D Mon.-Sat. 6-midnight. Private parties for 25. Ent. Mon.-Sat. (M) AE.

PAMPLONA—4 W. 22nd St. (989-1022). Casual. Spanish-continental. Spcls: tapas, shrimp in garlic sauce, filet of sole Marbella, paella Valenciana. Res. sug. L Tue.-Fri. noon-3. D Tue.-Thu. 5-11, Fri.-Sat. to midnight. Strolling guitarist. Closed Sun. and Mon. (M) AE, CB, DC, MC, V.

PRIX FIXE—18 W. 18th St. (675-6777). Casual. Contemporary American-French. Spcls: tournedos of Atlantic salmon in horseradish crust with cucumbers and salmon caviar, sautéed foie gras with cracked grain salad and spiced carrot juice vinaigrette, braised lamb shank with herb spätzle and pan-roasted garlic and thyme. Res. sug. L Mon.-Fri. 11:45 a.m.-3. Br Sun. 11:30 a.m.-4. D Mon.-Thu. 5:30-11:30, Fri. 5:30-12:30 a.m., Sat. 5-12:30 a.m., Sun. 5-10:30. (M-E) AE, CB, DC, MC, V.

WORLD YACHT—Pier 62, W. 23rd St. and the Hudson River (929-7090; -8540). Jacket required. American/Continental. Spcls: fisherman salad, veal baton rouge, loin of pork with Texas caviar, filet mignon. Res. nec. L cruise sails Mon.-Sat. from noon-2. Br Sun. from 12:30-2:30. D cruise sails nightly from 7-10. Private parties for 2-2000. Dancing. (E) AE, MC, V.

43rd-56th Streets, East Side

ALFREDO: THE ORIGINAL OF ROME—53th St., bet. Lexington and Third Aves., Citicorp Bldg. (371-3367). Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. L Mon.-Sat. 11:30 a.m.-11:30, Br Sun. 12:30-4. D Mon.-Sat. 4-11, Sun. to 10. (M) AE, CB, DC, MC, TM, V.

AMBASSADOR GRILL—1 United Nations Plaza, at 44th St., in the U.N. Plaza-Park Hyatt Hotel (702-5014). Dress opt. American grill. Spcls: grilled Maine lobster gallette, roasted monkfish with tortilla crust, spicy grilled spring chicken on a tomatilla salsa, roast prime rib of beef with apple horseradish cream. Res. sug. B Mon.-Fri. 7 a.m.-11 a.m., Sat. from 7:30 a.m., Sun. to 10:30 a.m. L Mon.-Fri. noon-2. Buffet Br Sat. 11 a.m.-2, champagne and lobster buffet Br Sun. 11:30 a.m.-3. D daily 6-10:30. Piano bar 5:30-1 a.m. (M) AE, CB, DC, MC, V.

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental (421-0836). Casual. American. Spcls: crabmeat cakes on mustard sabayon; Atlantic delicacies in "pot'n stock" with garlic toast; fillet of veal stuffed with lobster, lemon sauce and saffron noodles. Res. sug. B daily 7 a.m.-10:30 a.m. L Mon.-Sat. 11:30 a.m.-3. D daily 5:30-11:30. Jazz Br Sun. 11:30 a.m.-3. (M-E) Ent. nightly 5:30-11:30. AE, CB, DC, MC, V.

BRASSERIE—100 E. 53rd St. (751-4840; 751-4841). Casual. French/Alsatian. Spcls: onion soup, choucroute Alsacienne, cassoulet, quiche. B daily 6 a.m.-11 a.m.

Br Sat.-Sun. 11-5. L Mon.-Fri. 11 a.m.-5. D daily 5-10. S daily 10-6 a.m. Reduced rate parking. Private parties for 40-120. (M) AE, CB, DC, MC, V.

CITY LUCK—127 E. 54th St. (832-2350). Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.-Fri. 11:30 a.m.-3, Sat. noon-3. D Mon.-Thu. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. Valet parking after 6. (I) AE, CB, DC, MC, V.

COLDWATERS—988 Second Ave., bet. 52nd-53rd Sts. (888-2122). Casual. American-seafood. Spcls: 1¼-lb. lobster, Alaskan steamed or boiled crab legs, 16-oz. boneless shell steak, Cajun catfish. Res. for 6 or more. Br/L daily 11 a.m.-4. D daily 4-3 a.m. Private parties for 15-75. Ent. nightly. (I-M) AE, CB, DC, MC, V.

CUCINA & CO.—200 Park Ave., in the Pan Am Building (682-2700). Casual. Mediterranean. Spcls: zucchini (fish stew), osso buco, cannelloni, sandwiches, salads. Open for B, L and D Mon.-Fri. 7 a.m.-9, Sat. 8 a.m.-4. Closed Sun. (I-M) AE, CB, DC, MC, V.

DRAKE HOTEL—440 Park Ave., at 56th St. (421-0900). **Cafe Suisse**: Casual. Continental/Swiss. Spcls: veal émincé with roesti or spaetzli, kirsch-torte. Res. sug. B Mon.-Sat. 7 a.m.-11 a.m., Sun. to 11:30 a.m. L Mon.-Sat. 11 a.m.-5, Sun. noon-5. D daily 5:30-11. (M) **Drake Bar**: B Mon.-Sat. 7-10:30. L Mon.-Sat. 11 a.m.-2:30. Cocktails Sun.-Fri. 11:30 a.m.-1 a.m., Sat. to 1:30 a.m. Ent. nightly. (M) AE, CB, DC, MC, V.

FITZERS—687 Lexington Ave., bet. 56th-57th Sts., in the Fitzpatrick Hotel (355-0100). Casual. Continental-Irish. Spcls: Irish lamb stew, fillet of steak Baltimore, Dublin Bay prawns. Res. sug. B Mon.-Fri. 7 a.m.-10:30 a.m., Sat.-Sun. 7:30 a.m.-11 a.m. L Mon.-Fri. noon-2:30. D Mon.-Fri. 5:30-10:30. Private parties for 40. (M) AE, MC, V.

FOUR SEASONS—99 E. 52nd St. (754-9494). **Pool Room**: Formal. American-contemporary. L Mon.-Fri. noon-2:30. D Mon.-Thu. 5-9:30, Fri.-Sat. to 11:30. Complete pre-theater D 5-6:15; after-theater D 10-11:15. Res. nec. Closed Sun. (E) **Grill Room**: Formal. American-contemporary. L Mon.-Fri. noon-2. D Mon.-Sat. 5-11:30, desserts and cheese tray 10:30-midnight. Res. nec. Reduced-rate parking from 5:45. Private parties. Closed Sun. (E) AE, CB, DC, MC, V.

GIAMBELLI 50TH RISTORANTE—46 E. 50th St. (688-2760). Dress opt. Northern Italian. Spcl: imported scampi, veal silvano, pasta. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-midnight, Sat. noon-midnight. Private party rooms. Closed Sun. (M-E) AE, CB, DC, MC, V.

IL MENESTRELLO—14 E. 52nd St. (421-7588). Formal. Northern Italian. Res. nec. L Mon.-Sat. noon-3. D Mon.-Thu. 5-11, Fri.-Sat. to midnight. Closed Sun. (M) AE, DC, V.

LA COTE BASQUE—5 E. 55th St. (688-6525). Formal. French. Spcls: côte de veau à la crème d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Fri. 6-10:30, Sat. to 11. Private parties. Closed Sun. (E) AE, CB, DC, MC, V.

LAFAYETTE—65 E. 56th St. (832-1565). Formal. French. Spcls: millefeuille de foie gras, artichoke heart and truffle on a bed of lettuce; red snapper with a brandade of cod and artichoke vinaigrette; rack of lamb with fondant potatoes and a vegetable julienne. Res. nec. L Tue.-Sat. noon-3. D Tue.-Fri. 7-10:30, Sat. 6-10:30. Pre-theater D Tue.-Sat. 6-6:30. Closed Sun.-Mon. (E) AE, CB, DC, MC, V.

LELLO RISTORANTE—65 E. 54th St. (751-1555). Formal. Italian. Spcls: spaghetti primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thu. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. (M-E) AE, CB, DC, MC, TM, V.

LE PERIGORD—405 E. 52nd St. (755-6244). Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflés. Res. nec. L Mon.-Sat. noon-3. D Mon.-Fri. 5:15-10:30, Sat. to 11. Complete L and D. Private parties for B, L and D for 30. Closed Sun. (E) AE, CB, DC, MC, V.

LUTECE—249 E. 50th St. (752-2225). Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tue.-Fri. noon-2. D Mon.-Sat. 6-10. Closed Sun. (E) AE, CB, DC.

MONTEBELLO—120 E. 56th St. (753-1447). Casual. Italian. Spcls: capelli d'angelo Montebello, scampi Montebello, pollo forestiera. Res. sug. L and D Mon.-Sat. noon-11. Pre-theater D 5-6:30. Private parties for 55-75. Closed Sun. (M) AE, CB, DC, MC, V.

PALM—837 Second Ave., at 45th St. (687-2953). Casual. American. Spcls: steak, lobster. Open Mon.-Fri. noon-10:45, Sat. 5-11. Closed Sun. (E) AE, CB, DC, MC, V.

THE QUILTED GIRAFFE—550 Madison Ave., in the AT&T Arcade, bet. 55th-56th Sts. (593-1221). Formal. American. Spcls: caviar beggar's purses, grilled salmon with chinese mustard, special chef's choice Kaiseki dinners. Res. nec. L Tue.-Fri. noon-1:30. D Tue.-Sat. 5:30-9:30. Private party room for 6. Closed Sun. and Mon. (E) AE, CB, DC, MC, V.

ROCKY LEE—987 Second Ave., bet. 52nd and 53rd St. (753-4858). Casual. Italian. Spcls: pizza; shrimp, sole and broccoli tortellini in white wine sauce; chicken Palermo. Res. nec. L Mon.-Fri. noon-4. D Sun.-Thu. 5-midnight, Fri.-Sat. to 1 a.m. Private parties for 150. (M) AE, CB, DC, MC, V.

RYAN MCFADDEN—800 Second Ave., at 42nd St. (599-2226). Casual. American-Irish. Spcls: shepherd's pie, turkey pot-pie, fish and chips. Res. sug. L Mon.-Fri. noon-5. D Mon.-Sat. 5-midnight. Private parties for 60-150. Closed Sun. (M) AE, CB, DC, MC, TM, V.

SCARLATTI—34 E. 52nd St. (753-2444). Jacket required. Italian. Spcls: antipasta caldo, pappardelle con carciofi, pollo contadina, saltimbocca Napolitana. Res. nec. L Mon.-Sat. noon-3. D Mon.-Fri. 5:30-10:30, Fri.-Sat. to 11:30, Sun. 5:30-10:30. (M-E) AE, CB, DC, MC, TM, V.

SCOOP—210 E. 43rd St. (682-0483). Dress opt. Northern Italian/American. Spcls: shrimp Romano, osso buco, lobster fettuccine, fresh seafood. Res. sug. L Mon.-Fri. 11:30 a.m.-3. D Mon.-Fri. 3-10:30, Sat. 5-11. Private parties for 30-150. Prix fixe D. Free D parking. Closed Sun. (M) AE, CB, DC, MC, TM, V.

SHELTON GRILL—525 Lexington Ave., bet. 48th-49th Sts., in the Marriott East Side Hotel (755-4000). Casual. Continental. Spcls: broiled salmon steak with champagne and caviar sauce, medallions of veal with peregrondine, grilled lamb chop with demi-glace sauce. Res. sug. B daily 7 a.m.-11:30 a.m. Br Sun. noon-2:30. L daily noon-2:30. D daily 5:30-10. (M) AE, CB, DC, MC, V.

SHINBASHI—280 Park Ave., on 48th St. (661-3915). Dress opt. Japanese. Tatami and Western seating. Res. sug. L Mon.-Fri. 11:30 a.m.-2:30. D Mon.-Sat. 5:30-10. Closed Sun. (M) AE, CB, DC, MC, V.

SHUN LEE PALACE—155 E. 55th St. (371-8844). Dress opt. Szechuan/Hunan. Spcls: rack of lamb Szechuan style, Norwegian salmon with asparagus, sizzling scallops. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thu. 3-11, Fri. to midnight, Sat. noon-midnight, Sun. noon-11. (M) AE, CB, DC.

SMITH & WOLLENSKY—Third Ave. and 49th St. (753-1530). Dress opt. American. Spcls: 18-oz. steak, 4- to 5-lb. lobster. Res. sug. Open Mon.-Fri. noon-midnight, Sat.-Sun. 5-midnight. (M-E) AE, CB, DC, MC, V.

TATOU—151 E. 50th St. (753-1144). Jacket required. American-Provencal. Spcls: devilled crabcake with cilantro mayonnaise and corn relish, shrimp and lobster salad with cucumbers over julienne of apples and endive, herb packed snapper with pine nuts and roasted tomatoes. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11:30. Pre-theater D Mon.-Sat. 5:30-6:30. Jazz and blues nightly. Dancing after midnight Tue.-Sat. Closed Sun. (E) AE, CB, DC, MC, V.

TRATTORIA—Pan Am Bldg., at 45th St. (661-3090). Casual. Italian. Spcls: quattro stagione pizza, mezza penne alla siciliana, carpaccio "Harry's Bar," vitello all'parmigiana. Res. sug. B Mon.-Fri. 7 a.m.-11 a.m. L Mon.-Sat. 11:30 a.m.-5. D Mon.-Fri. 5-10. Closed Sat.-Sun. (M) AE, CB, DC, MC, V.

TROPICA—200 Park Ave., in the Pan Am Bldg. (867-6767). Casual. Seafood. Spcls: roast cod with sake black bean sauce, grilled mahi mahi with beet ginger sauce and wasabi cream, seared tuna loin with chayote squash and chive sauce. Res. sug. L Mon.-Fri. 11:30 a.m.-3. D Mon.-Fri. 5-10. Bar Mon.-Fri. 11:30 a.m.-11. Closed Sat.-Sun. (M) AE, CB, DC, MC, V.

ZARELA'S—953 Second Ave., at 50th St. (644-6740). Casual. Mexican. Spcls: salpicon de pescado, chili quiles, tuna with mole. Res. sug. L Mon.-Fri. noon-3. Br Sun. noon-3:30. D Mon.-Thu. 5-11:30, Fri.-Sat. 5-midnight, Sun. 5-10. Ent. Tue. and Sat. Private L parties for 70. (M) AE, DC.

ZEPHYR GRILL—1 Mitchell Pl. at 49th St and First Ave., in the Beekman Tower. (223-4200). Casual. American. Spcls: salmon au poivre with cabernet sauce, seared skinless chicken breast with poached asparagus and mushroom fumet, roasted grouper filet with lobster sauce. Res. sug. B Mon.-Sat. 7 a.m.-10:30 a.m. L Mon.-Fri. noon-2:30. Br Sun. 11 a.m.-3. D Mon.-Sat. 5:30-10, Sun. 5-9. Private parties for 10-150. (M) AE, CB, DC, MC, V.

43rd-56th Streets, West Side

ADRIENNE—700 Fifth Ave., at 55th St. in the Peninsula. (247-2200). Formal. Classical French. Spcls: ricotta raviolis with warm spinach salad and parmesan vinaigrette; roasted Montana lamb chops with eggplant compote, parsley jus, and tabouleh salad; red snapper with garlic confit, dill and lemon risotto. Res. sug. B Mon.-Fri. 7-10, Sat.-Sun. 7:30-11. L Mon.-Fri. noon-2:30, Sat. to 3. Br Sun. noon-3:30. D Mon.-Sat. 6-10:30. (E) **Le Bistro d'Adrienne**: Casual. French. Spcls: game terrine with red beet salad, grilled swordfish with ratatouille, leek-and-potato stew with pork sausage. L Mon.-Fri. noon-3. Snacks 3-6. D daily 6-11. (M) AE, CB, DC, MC, V.

ALGONQUIN—59 W. 44th St. (840-6800). **Oak Room and Rose Room**: Jacket required. Continental. Res. sug. L noon-3. D Mon.-Sat. 5:30-midnight, Sun. 6-11. Br Sun. noon-2:15. Late S buffet Fri.-Sat. 9:30-midnight. Free D parking 5:30-1 a.m. (M) AE, CB, DC, MC, V.

AMERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St. (246-6699). Casual. American. Spcls: pan seared rib-eye steak with black eyed-pea gravy; grid-dled sirloin with five peppercom whiskey sauce, broiled double rib steak. Res. sug. B Mon.-Fri. 7:30-10:30. Br Sat.-Sun. 9 a.m.-3:30. L Mon.-Fri. 11 a.m.-4. D daily 4-midnight. Free D parking. (M) AE, CB, DC, MC, V.

AQUAVIT—13 W. 54th St. (307-7311). **Atrium**: Formal. Scandinavian. Spcls: smorgasbord plate, gravlax, poached salmon with dill sauce, Arctic venison, brambleberry sorbet. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5:30-10:30. Pre-theater D Mon.-Sat. 5:30-6:30. (E) **Cafe**: Informal. Spcls: smorrebrod, Scandinavian 'home cooking.' L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-10:30. Closed Sun. (M) AE, CB, DC, MC, V.

BARBETTA—321 W. 46th St. (246-9171). Formal. Northern Italian. Spcls: field salad Piemontese, agnolotti, baby lamb. Res. nec. L Mon.-Sat. noon-2. D Mon.-Sat. 5-midnight. Complete pre-theater D 5:30-7. Private rooms. Closed Sun. (E) AE, CB, DC, MC, TM, V.

BEN BENSON'S STEAK HOUSE—123 W. 52nd St. (581-8888). Casual. American. Spcls: steak, chops, seafood. Res. sug. L Mon.-Fri. noon-4. D Mon.-Thu. 4-11, Fri.-Sat. to midnight, Sun. to 10. Private parties for 100. Free parking after 5. (M-E) AE, CB, DC, MC, V.

BISTRO 790—790 Seventh Ave., at 51st St., in the Sheraton Manhattan Hotel (621-8537). Casual. Continental. Spcls: fried calamari, vegetarian lasagna, swordfish sandwich. Res. sug. B Mon.-Fri. 6:30 a.m.-11:30 a.m., Sat.-Sun. 7 a.m.-11:30 a.m. L daily 11:30 a.m.-4:30. D daily 4:30-11. (I-M) AE, CB, DC, MC, V.

CHARLEY O'S—33 W. 48th St. (582-7141). Casual. Irish-pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.-Fri. 11:30 a.m.-3. D Mon.-Fri. 5-10. Sandwich counter Sat. 11:30 a.m.-7. Closed Sun. (M) AE, CB, DC, MC, V.

CITE—120 W. 51st St. (956-7100/7262). Casual. French-steakhouse. Spcls: steak frites, fillet of sole in potato crust, grilled veal chop with white bean and tomato basil salad. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 4-midnight, Sat.-Sun. from 5. Private parties for 30-40. Free D parking. (M-E) AE, CB, DC, MC, V.

DECO 30—1568 Broadway at 47th St., in the Embassy Suites Hotel, 5th floor (719-1600). Casual. American. Spcls: deco dence salad, grilled Norwegian

salmon, seared peppered tuna, paillard of chicken. Res. sug. L daily 11 a.m.-2. D daily 5-11. Pre-theater D daily 5-7. Private parties for 10-175. (M) AE, CB, DC, MC, V.

DORSET—30 W. 54th St. (247-7300). **Dorset Room**: Dress opt. French/American. Spcls: rack of lamb, poached salmon with hollandaise sauce, Dover sole meuniere. Res. sug. B Mon.-Fri. 7 a.m.-10 a.m. L Mon.-Fri. noon-3. D Mon.-Fri. 6-11. Br Sun. 11:30-3. (M) **Bar Cafe**: Casual. French/American. L and D daily noon-11. (M) AE, CB, DC, MC, V.

FRANKIE AND JOHNNIE'S—269 W. 45th St. (997-9494). Casual. American. Spcls: sirloin steak, lamb chops, broiled salmon. Res. nec. L Tue.-Sat. noon-3. D Mon.-Sat. 4:30-11:30. Reduced rate D parking. Closed Sun. (M-E) AE, CB, DC, MC, V.

LA BONNE SOUPE—48 W. 55th St. (586-7650). Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11 a.m.-midnight. (I) AE, TM.

LA CARAVELLE—33 W. 55th St. (586-4252). Jacket and tie required. French Classical. Spcls: stuffed quail with wild mushrooms and shallot fritters, pink snapper in a citrus and ginger sauce, spiced-breaded filet of lamb with black bean sauce. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-10:30. Complete L. Pre-theater D 5:30-6:30. Closed Sun. (E) AE, CB, DC, MC, V.

LA RESERVE—4 W. 49th St. (247-2993; -2995). Formal. French. Spcls: fricassée of snails with wild mushrooms, salmon and sole mousse, médaillons of veal with leek sauce, lobster in a pastry shell. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. 5:30-11. Complete L and D. Private parties for 100. Closed Sun. (E) AE, DC.

LA RIVISTA—313 W. 46th St. (245-1707). Casual. Italian. Spcls: garganelli alla romagnola, costoletta alla bolognese, brodetto di pesce alla abruzzese. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-midnight. Free D parking. Closed Sun. (M) AE, DC, MC, V.

LATTANZI—361 W. 46th St. (315-0980). Dress opt. Jewish-Italian. Spcls: carciofo alla guidea, cappellini primavera, cassola. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Thu. 5-11, Fri.-Sat. to midnight. Closed Sun. (M) AE.

LA VERANDA—163 W. 47th St. (391-0905). Casual. Nouvelle Italian. Spcls: stuffed breast of capon, scam-pi Veranda, 30 different kinds of pasta. Res. sug. L Mon.-Fri. noon-3. Italian Br Sat.-Sun. noon-3. D daily 5-midnight. Pre-theater D 5-8. Post-theater D 10-1 a.m. Private parties for 10-200. Free parking from 5-1 a.m. (M) AE, CB, DC, MC, V.

LE BERNARDIN—155 W. 51st St. (489-1515). Formal. French/seafood. Spcls: carpaccio tuna, baked sea urchins, roast monkfish with savory cabbage, lobster à la nage. Res. nec. L Mon.-Sat. noon-2:15. D Mon.-Thu. 6-10:30, Fri.-Sat. 5:30-10:30. Private parties for 15. Closed Sun. (E) AE, DC, MC, V.

LE PATIO—119 W. 56th St., in the Parker Meridien (245-5000). Casual. French-American. Light L Mon.-Fri. noon-2:30. Buffet L Sat. noon-2:30. Jazz Br Sun. noon-2:30. (M) AE, CB, DC, MC, V.

LES PYRENEES—251 W. 51st St. (246-0044; 246-0373). Dress opt. French. Spcl: coquilles St. Jacques. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-midnight, Sun. 4-10. Spec. pre-theater D 5-9. Reduced rate parking after 5. Private parties for 10-250. (M) AE, CB, DC, MC, V.

MAMMA LEONE'S—261 W. 44th St. (586-5151). Dress opt. Italian. Spcls: Mamma's lasagne di carnevale, paillard di pollo con funghi, vitello da vincì, tiramisù. Res. sug. L Mon.-Sat. 11:30 a.m.-2:30. D Mon.-Sat. 4-11:30, Sun. 2-10. Free D parking. Private parties for 100-500. (M) AE, CB, DC, MC, V.

MARRIOTT MARQUIS—1535 Broadway, at 45th St. (704-8900). **J.W.'s Steak House**: Casual. American. Res. sug. D Tue.-Sun. 5:30-11. Prix fixe D Tue.-Sun. 8-10. Closed Mon. (M) **The View**: Formal. International. Res. sug. Buffet L Wed. and Sat. 11 a.m.-2. Br Sun. 10:30 a.m.-2:30. Wed. from 11:30 a.m. D Sun.-Thu. 5:30-11, Fri. and Sat. 5-midnight. (E) AE, CB, DC, MC, V.

MAURICE—119 W. 56th St., in the Parker Meridien (245-7788). Dress opt. French-American. Spcls: crayfish and wild mushroom ragout with seafood tarragon sauce, monkfish steak in a parsley coat with vegetable cannelloni and chive sauce, roast spring squab on

a nest of cabbage with burgundy sauce. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5:30-10:30. Pre-theater D 5:30-6:30. (M) AE, CB, DC, MC, V.

NICOLE BRASSERIE DE PARIS—870 Seventh Ave., at 56th St. (765-5108). Casual. French. Spcls: cuscous royale, cassoulet chez Nicole, Dover sole. Res. sug. B daily 6:30 a.m.-noon. L Mon.-Sat. noon-3. Br Sun. noon-5. D daily 5:30-midnight. Light menu 3-midnight. Pre-theater D 5:30-6:45. (M) AE, CB, DC, MC, TM, V.

PALIO—151 W. 51st St. 245-4850). Formal. Northern Italian contemporary. Spcls: beef carpaccio, lobster Andrea, tiramisù. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5:30-11. Private parties for 8-45. Closed Sun. (E) AE, CB, DC, MC, V.

PATSY'S—236 W. 56th St. (247-3491/3492). Casual. Italian. Spcls: linguini marchiare, veal rollatine marsala, spendino Romano. Open for L and D Sun.-Thu. noon-10:45, Fri.-Sat. to 11:45. Pre-theater D 5-7:30. (M) AE, CB, DC, MC, V.

PIERRE AU TUNNEL—250 W. 47th St. (575-1220). Casual. French. Spcls: mignonnettes de boeuf bordelaise, tripes à la mode de Caen. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11:30. Complete D. Closed Sun. (M) AE, MC, V.

RAINBOW ROOM—GE Building, 30 Rockefeller Pl. (632-5000). Formal. Continental. Spcls: lobster thermidor, tournedos Rossini, médaillons of venison with pecan wild rice and sauce poivrade. Res. nec. D Tue.-Thu. 5:30-1 a.m., Fri.-Sat. to 2 a.m., Sun. noon-10:30. Pre-theater D 5:30-6:15. Dancing. Private parties 10-1000. Closed Mon. (E) **The Rainbow Promenade**: Jacket required. Continental. Spcls: trio of American caviars with brioche, steak tartare, tortelloni of spinach and goat cheese. Open Mon.-Thu. 3-1 a.m., Fri. 3-2 a.m., Sat. noon-1 a.m., Sun. noon-11. Br Sun. 11:30 a.m.-2. (I-M) AE.

RENE PUJOL—321 W. 51st St. (246-3023; -3049). Dress opt. French. Spcls: tuna steak sautéed with capers, tomatoes and chives, lobster ravioli, pepper steak. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thu. 5-10:30, Fri.-Sat. to 11:30. Complete L and D. Closed Sun. and holidays. (M-E) AE, DC, MC, V.

SAMPLINGS—1605 Broadway at 49th St., in the Crowne Plaza Hotel. (977-4000). Casual. American. Spcls: Samplings salad, chili crusted calamari. Res. sug. Buffet Br Sun. 11 a.m.-3. D daily 5-midnight. Pianist nightly from 6:30. (M) AE, CB, DC, MC, TM, V.

THE SEA GRILL—Rockefeller Plaza, 19 W. 49th St. (246-9201). Dress opt. American/seafood. Spcls: Sea-Grill chowder with lobster, shrimp and clams; charred filet of salmon with pepper ragout; pan seared snapper with rosemary and citrus fruits. Res. sug. L Mon.-Fri. 11:30 a.m.-3. D Mon.-Sat. 5-11. Prix fixe D 5:30-10:30 incl. free parking. Closed Sun. (E) AE, CB, DC, MC, V.

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd-54th Sts. (245-7850). Casual. Spcls: pastrami, corned beef, homemade blintzes, stuffed cabbage, matzo-ball soup. Open daily 6 a.m.-2 a.m. B to 11 a.m. (I) AE, MC, V.

SYMPHONY CAFE—950 Eighth Ave., at 56th St. (397-9595). Casual. American. Spcls: roast duckling with brandied apples, pan-seared salmon in basil butter sauce, homemade pasta. Res. sug. L Mon.-Sat. noon-3. Br Sun. 11:30-3. D Mon.-Sat. 5-midnight, Sun. 3-9. Private parties for 150. (M) AE, CB, DC, MC, TM, V.

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., 39th floor (757-6662). Dress opt. American/Continental. Spcls: prime rib, duck with apple glaze, Cajun tuna. Res. nec. L Mon.-Sat. 11:30 a.m.-3. D Mon.-Sat. 5-11. Pre-theater D Mon.-Sat. 5-6:30. Ent. Tue.-Sat. Closed Sun. (M-E) AE, CB, DC, MC, V.

TRATTORIA DELL'ARTE—900 Seventh Ave., bet. 56th and 57th Sts. (245-9800). Casual. Italian. Spcls: seafood antipasto; hand-rolled pinci pasta with roasted garlic, broccoli and zucchini; clay-pot-roasted baby chicken with fresh rosemary and thyme. Res. nec. L Mon.-Fri. 11:30 a.m.-3. Br Sat.-Sun. 11 a.m.-4. D daily 5-midnight. Private parties for 10-250. **Antipasto Bar and Cafe**: Open daily till 1 a.m. (M) AE, MC, V.

'21' CLUB—21 W. 52nd St. (582-7200). Formal. American. Spcls: Maryland crab cakes, Maine-lobster salad, "21" hamburger. Res. nec. L Mon.-Sat. noon-3. D

RESTAURANTS

Mon.-Sat. 6-midnight. Private parties for 10-500. Closed Sun. (E) AE, CB, DC, MC, V.

WARWICK HOTEL—54th St. and Sixth Ave., (247-2700). Sir Walter's: Continental. L Mon.-Sat. 11:30 a.m.-2:30. D Mon.-Fri. 5-11, Sat.-Sun. to 10. Br Sun. 11:30 a.m.-3. (M) Bar and Lounge: American. L Mon.-Fri. 11:30 a.m.-2:30. S 10:30-1 a.m. AE, DC, MC, V.

57th-60th Streets

ARIZONA 206—206 E. 60th St. (838-0440). Casual. Southwestern American. Spcls: tequila cured salmon quesadilla; pacific sturgeon with jalapeno pasta, chayote, whitefish rice and green chili broth; grilled muscovy duck with wild rice-corn fritters, achiote oil and cranberry relish. L Mon.-Fri. noon-3, Sat. to 2:30. D Mon.-Thu. 6-11, Fri. to 11:30, Sat. 5-11:30, Sun. 5:30-10:30. (M-E) AE, CB, DC, MC, V.

CAFE BOTANICA—160 Central Park South, in the Essex House Hotel (484-5120). Casual. French-Californian. Spcls: pan-seared salmon with carrots, zucchini, and spinach; grilled swordfish steak with mixed field greens and tomato caper compote; barbecued leg of rabbit with orzo and broccoli. Res. nec. B daily 6:30 a.m.-10:30 a.m. L Mon.-Sat. noon-2:30, Br Sun. noon-2:30. D daily 5:30-10:30. S daily 10:30-1:30 a.m. Pre-fixe L. Pre-theater D 5:30-6:30. (E) AE, CB, DC, MC, V.

CAFE DE LA PAIX—50 Central Park South, in the St. Moritz (755-5800). Dress opt. Continental. Spcls: breast of chicken saltimbocca, grilled Norwegian salmon with mussels, roast prime rib of beef. Res. sug. Br Sun. 11 a.m.-3. Cocktails 4-1 a.m. Pre-theater D daily 5:30-10:30. D daily 5:30-11. Pianist nightly. (M) AE, CB, DC, MC, V.

CONTRAPUNTO—200 E. 60th St. (751-8616). Casual. Italian. Spcls: malfatti aragosta, brodetto, fusilli with ciccoria piccante, tagliarini condogoro with yellow, red and green pepper. No res. L Mon.-Sat. noon-4:30. D Mon.-Sat. 4:30-11:30, Sun. 4-10. (M) AE, CB, DC, MC, V.

FELIDIA—243 E. 58th St. (758-1479). Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Private parties for 15-50. Closed Sun. (M-E) AE, DC, MC, V.

GIAN MARINO ON THE PARK—150 Central Park South (956-6204). Dress opt. Italian-continental. Spcls: risotto alla Cleopatra, sella di vitello aromatizzata (for 2), Florida red snapper con finocchio. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. (E) Cafe: Open daily noon-midnight. (M) AE, DC, MC, V.

THE JOCKEY CLUB—112 Central Park South, in The Ritz-Carlton (757-1900). Formal. Contemporary-American. Spcls: smoked North Atlantic salmon, spaghetti salad and osetra caviar, grilled free range chicken breast with white cannellini beans and sweet red pepper sauce, coconut parfait with passion fruit sauce. Res. sug. B Mon.-Fri. 6:30 a.m.-11:30 a.m., Sat.-Sun. from 7. L Mon.-Fri. 11:30-3. Br Sat.-Sun. 11:30 a.m.-2:30. Pre-theater D 5:30-7. D daily 5:30-11. Prix fixe D. Bar till 1 a.m. (E) AE, CB, DC, MC, TM, V.

LE BAR BAT—311 W. 57th St. (307-7228). Casual. French-Vietnamese. Spcls: crisp lobster wontons with hot mustard and hoisin sauce, ginger stuffed whole sizzling fish, crisp roast Saigon duck with tamarind sauce. L Mon.-Fri. 11:30 a.m.-3. D Mon.-Sat. 5-midnight, Sun. 4:30-11. Cocktails till 4 a.m. Ent. nightly. (M) AE, CB, DC, MC, V.

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's (705-2100). Re-creation of French railway dining car. Casual. Nouvelle. Res. sug. L Mon.-Sat. 11 a.m.-3. D Thu. 5:30-7:30. High tea Mon.-Fri. 3-5. Closed Sun. (M) AE, DC, MC, V.

LES CELEBRITES—160 Central Park South, in the Essex House Hotel (484-5113). Formal. French. Spcls: burger of fresh duck foie gras with granny smith apples au jus with mixed herb salad, baked bass marinere on a bed of boulangeres potatoes, squab with cabbage and mashed potatoes in a white truffle oil. Res. nec. D only Tue.-Sat. 6-10:30. Private parties for 12. Closed Sun. and Mon. (E) AE, CB, DC, MC, V.

THE MANHATTAN OCEAN CLUB—57 W. 58th St. (371-7777). Dress opt. Seafood. Spcls: baked oysters with morel cream, red snapper with rosemary crust,

shrimp with white beans and crisp onions. Open Mon.-Fri. noon-midnight, Sat.-Sun. 5-midnight. Private parties for 125. (E) AE, CB, DC, MC, V.

THE NEW YORK DELICATESSEN—104 W. 57th St. (541-8320). Casual. Jewish-American deli. Spcls: corned beef/pastrami sandwiches, blintzes, stuffed cabbage, chicken-in-the-pot, matzo-ball soup. Open 24 hr. daily. Private parties. (I-M) AE, DC, TM.

PAPER MOON MILANO—39 E. 58th St. (758-8600). Casual. Italian. Spcls: anti-pasto buffet, pappardelle Paper Moon, 20 different pizzas. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 6-midnight. Closed Sun. (M) AE, CB, DC, MC, V.

PETROSSIAN—182 W. 58th St. (245-2214). Jacket required. French. Spcls: fresh Russian caviar; lobster and chorizo in sweetcorn crepe, corn broth with celery seed; roast venison with caramelized pearl onions, mushrooms and sweet potato, cider vinegar sauce; Petrossian 'teasers.' Res. nec. L Mon.-Sat. 11:30 a.m.-3:30. Br Sat.-Sun. 11:30 a.m.-3:30. D Mon.-Sat. 5:30-midnight, Sun. to 11. Pre-theater D 5:30-7:30. Post-theater D 10:30-midnight. (E) AE, CB, DC, MC, V.

PLAZA HOTEL—Fifth Ave. and 59th St. (759-3000). Edwardian Room: Formal. Continental. Res. nec. B Mon.-Sat. 7 a.m.-10:30 a.m. L Mon.-Fri. noon-2:30. Br Sun. noon-2:30. D Tue.-Thu., Sun. 5:30-10, Fri.-Sat. to 10:30. Pre-theater D Tue.-Sat. 5:30-6:30. Pianist Tue.-Sat. (M-E) Oak Room: Formal. L Mon.-Fri. 11:30 a.m.-3:30. Br Sun. 9 a.m.-2. D daily 5:30-1 a.m. Pre-theater D Mon.-Fri. 5:30-6:30. Pianist. Oak Bar: Casual. Sandwich menu daily 11:30 a.m.-1 a.m. Bar till 3 a.m. Oyster Bar: Casual. Seafood. Res. nec. Open Mon.-Sat. 11:30 a.m.-midnight, Sun. from noon. (M-E) Palm Court: Dress opt. Continental. Res. nec. B Mon.-Fri. 7 a.m.-10:45 a.m., Sat. from 8 a.m. L Mon.-Sat. noon-2:45. Br Sun. 10 a.m.-2:30. Tea Mon.-Sat. 3:45-6, Sun. from 4. Supper: Mon.-Sat. 6-midnight, Sun. to 11. (E) Trader Vic's: Casual. Light menu Mon.-Sat. 5-1 a.m., Sun. 4-midnight. AE, CB, DC, MC, V.

ROSA MEXICANO—1063 First Ave., at 58th St. (753-7407). Casual. Classic/contemporary regional Mexican. Spcls: open grill, sweetwater prawns in garlic, pozole, guacamole to order, pomegranate margaritas, menudo, moles. Res. nec. D daily 5-midnight. (M) AE, CB, DC, MC, V.

RUMPELMAYER'S—50 Central Park South in the St. Moritz Hotel (755-5800). Casual. American. Spcls: old-fashioned soda fountain with sundaes, sandwiches, and salads. B daily 7 a.m.-11 a.m. L daily 11 a.m.-5. D daily 5-midnight. Pre-theater D 5:30-10:30. (M) AE, CB, DC, MC, V.

THE RUSSIAN TEA ROOM—150 W. 57th St. (265-0947). Jacket required for D only. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. L daily 11:30 a.m.-4:30. D daily 4:30-11:30. S after 9:30. Complete D. Private parties. (M) AE, CB, DC, MC, V.

SANDRO'S—420 E. 59th St. (355-5150). Casual. Italian. Spcls: milk fed baby lamb roasted with fresh vegetables and garlic, roast suckling pig, tripe cooked with fresh vegetables, spaghetti alle vongole veraci. Res. sug. D Mon.-Sat. 5:30-11, Sun. 5-10. (M) AE, CB, DC, MC, V.

SERENDIPITY 3—225 East 60th St. (838-3531). Casual. American. Spcls: spiced chicken flambe, foot-long hot dogs with Texas chili, frozen hot chocolate. Res. sug. L and D Mon.-Thu. 11:30 a.m.-12:30 a.m., Fri. till 1 a.m., Sat. till 2 a.m., Sun. till midnight. Private parties for 20-75. (I) AE, CB, DC, MC, TM, V.

VEGETARIAN HEAVEN—304 W. 58th St. (956-4678). Casual. Chinese-Japanese-vegetarian. Spcls: steamed dumpling, vegetable rice noodles, vege squid sauteed with hot spicy sauce. Res. sug. L and D daily 11 a.m.-10:30. V.

WOLF'S—101 W. 57th St. (586-1110). Casual. American-deli. Spcls: pastrami Ruben, overstuffed corn beef sandwich, cheese blintzes. B daily 6:30 a.m.-11 a.m. L and D daily 11 a.m.-1 a.m. (I) AE.

Above 60th Street, East Side

BORDER CAFE USA—244 E. 79th St. (535-4347). Casual. Southwestern Mexican. Spcls: shrimp, steak and chicken fajitas, grilled salmon tostada with roast poblanos and mixed greens, fresh fish and seafood. L Wed.-Fri. noon-4. Br Sat.-Sun. noon-4. D Mon.-

Sat. 4:30-midnight, Sun. to 11. (M) AE, CB, DC, MC, TM, V.

CAFE CROCODILE—354 E. 74th St. (249-6619). Casual. Mediterranean bistro. Spcls: carré d'agneau Méditerranée, fish couscous, seared tuna with ginger and leeks. Res. nec. D only Mon.-Sat. 5:30-11. Prix fixe menu. Private parties for 16-24. Closed Sun. (M) AE.

CAFE PIERRE—The Pierre, 2 E. 61st St. (940-8185). Formal. French. Spcls: filet of lamb with basil potato puree and garlic chips, fricassée of wild mushrooms and asparagus with ricotta gnocchi and sage, sauteed foie gras with cracked black pepper and sauterne, crisp red snapper served in artichoke olive broth. Res. sug. B daily 7 a.m.-11 a.m. L Mon.-Sat. noon-2:30. Br Sun. noon-3:30. D daily 6-10:30. S from 10:30. Pre-theater D Mon.-Sat. 6-7. Pianist daily 8-1 a.m. The Rotunda: English afternoon tea daily 3-6:30. (M-E) AE, CB, DC, MC, V.

CAFE SAN MARTIN—1458 First Ave., at 76th St. (288-0470). Casual. Continental/Spanish. Spcls: angulas de aguinaga, fidegwa, tapas, paella a la Valenciana. Res. sug. D daily 5:30-midnight. Complete D. Pianist nightly. (M) AE, MC, V.

CARLYLE HOTEL—76th St. and Madison Ave. (744-1600). Café Carlyle: Dress opt. Buffet Br Sun. noon-3. D Tue.-Sat. 6-11. Carlyle Restaurant: Formal. French. B Mon.-Sat. 7 a.m.-10:30 a.m., Sun. 8 a.m.-10:30 a.m. L Mon.-Sat. noon-3. Br Sun. noon-3. D daily 6-11. (M-E) Bemelmans Bar: Cocktails daily noon-1 a.m. Gallery: Tea daily 3-5:30. AE, CB, DC, MC, V.

ELAINE'S—1703 Second Ave., bet. 88th and 89th Sts. (534-8103). Casual. Italian. Spcls: veal chop, cappellini romano, Norwegian salmon. Res. sug. D daily 5:30-2 a.m. Pianist Tue.-Sat. from 11. Private parties. (M) AE, MC, V.

EMILY'S—1325 Fifth Ave., at 111th St. (996-1212). Casual. American-Soul food. Spcls: barbecue baby back ribs southern style, southern fried or smothered chicken, sandwiches, burgers. Res. sug. Open for B, L and D Mon.-Sat. 7:30 a.m.-11, Sun. 8 a.m.-9. Gospel Br Sun. 11 a.m.-3. (I-M) AE, CB, DC, MC, V.

FIRST WOK—1384 First Ave., at 74th St. (772-2435). Casual. Chinese. Spcls: orange flavor beef, crispy shrimp, sesame chicken. Res. sug. L Mon.-Fri. 11:30 a.m.-4. D Mon.-Thu. 4-11, Fri. to midnight, Sat. to 12:30 a.m., Sun. 1-11. (I-M) AE.

FOUR WINDS—135 E. 62nd St. (486-1664). Casual. Japanese. Spcls: salmon trio, Four Winds scallops sauteed in lemon butter, fillet mignon glazed with orange teriyaki sauce, sushi, sashimi, tempura. Res. sug. L daily noon-3. D daily 6-10:45. Private parties 16-20. (M) AE, MC, V.

ISLAND—1305 Madison Ave., bet. 92nd-93rd Sts. (996-1200). Casual. Mediterranean. Spcls: malfreddus piccanti, tagliorini with shrimp and radicchio, lapin alla Catalane, bourride. Res. nec. L daily noon-3. D daily 6-midnight. (M) AE.

JOHN CLANCY'S EAST—206 E. 63rd St. (752-6666). Dress opt. American/seafood. Spcls: Dover sole, swordfish grilled over mesquite. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 6-11:30, Sun. 5-10. Private parties for 35-40. (M-E) AE, CB, DC, MC, TM, V.

LA PETITE FERME—973 Lexington Ave., at 70th St. (249-3272). Dress opt. French. Spcls: moules vinaigrette, poached salmon with sauce chezilott. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-10:30. Closed Sun. (M) AE, CB, DC, MC, V.

LE CIRQUE—58 E. 65th St. (794-9292). Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton rôti aux pommes sauce citron. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 6-10:30. Complete L. Closed Sun. (E) AE, CB, DC, MC, V.

LE REGENCE—37 E. 64th St., in the Plaza Athenée (734-9100). Jacket and tie required. French. Spcls: salad of salmon with fresh goat cheese and crisp potatoes, grilled red snapper with soybean butter sauce and scallions, Maine lobster sauteed with cabernet and port wine sauce with wild mushrooms and angle hair pasta. Res. nec. B daily 7 a.m.-11 a.m. L daily noon-2:30. D daily 6-10:30. (E) AE, CB, DC, MC, V.

L'OMNIBUS DE MAXIM'S—21 E. 61st St. (980-6988). Casual. French. Spcls: salade de volaille dijonnaise,

moules marinière, paillard de veau grillé au basilic, mignons de bœuf et de veau au poivre vert, burger l'omnibus. Res. sug. L and D daily noon-11. Private parties 40-125. (M) AE, CB, DC, MC, TM, V.

MAMBO GRILL—174 E. 82nd St. (879-5516). Casual. Continental-Venezuelan. Spcls: pabellon criollo, grilled seafood, roast leg of pork. Res. sug. L and D daily noon-2 a.m. Br Sun. noon-4. Ent. Wed. 8:30-midnight. (M) AE, CB, DC, MC, V.

MARK'S—25 E. 77th St., in the Mark Hotel (879-1864). Casual. French/Californian. Spcls: barbecued striped bass with wild-mushroom packets, risotto cakes with lobster remoulade, roast rack of lamb with potato and wild-mushroom Napoleon. Res. sug. B daily 6:30 a.m.-11 a.m. L Mon.-Sat. 11:30 a.m.-2:30. Br Sun. 11:30 a.m.-2:30. Afternoon tea daily 2:30-5:30. D daily 6:30-10:30. Banquets for 25-175. (E) AE, CB, DC, MC, V.

MAXIN'S—680 Madison Ave., at 61st St. (751-5111). Jacket and tie required. French. Spcls: d'arne de saumon poele, endives et fèves meunière, cote de veau aux jus parfaits à la citronnelle au coulis de fruits rouges. Res. sug. D Tue.-Sat. 6-2 a.m. Dancing Tue.-Sat. Private parties for 10-400. Closed Sun. and Mon. (E) AE, DC.

MIMOSA—1354 First Ave., bet. 72nd-73rd Sts. (988-0002). Casual. Mediterranean. Spcls: baked eggplant with parmesan bruschetta, herb crusted salmon with tarama, paella, grilled veal chop with roasted garlic potato puree. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Thu. 5:30-11, Fri.-Sat. to midnight, Sun. 5-10. (M) AE, DC, MC, V.

MULHOLLAND DRIVE CAFE—1059 Third Ave., at 63rd St. (319-7740). Casual. American-Italian. Spcls: chicken pot-pie, sautéed crab cakes, chicken piccata. Res. sug. L Mon.-Sat. 11:30 a.m.-5. Br Sun. 11:30 a.m.-4. D Mon.-Thu. 5-midnight, Fri.-Sat. to 1 a.m., Sun. 4-11. (M) AE, DC, MC, V.

NEW YORK BOAT YARD—1562 Second Ave., at 81st St. (879-6494). Casual. American-seafood. Spcls: baked seafood lasagna, grilled salmon with dill mustard sauce, sole florentine. No res. L Mon.-Fri. noon-4. Br Sat.-Sun. noon-4. D Sun.-Wed. 4-11, Thu.-Sat. to midnight. (M) AE, DC, MC, V.

PARK AVENUE CAFE—63rd St. at Park Ave. (644-1900). Casual. American. Spcls: spit-roasted leg of lamb and lamb chops with tomato couscous, grilled swordfish chop with herbs and lemon. Res. sug. L Mon.-Fri. 11:30 a.m.-2:30. Br Sun. 11 a.m.-2. D Mon.-Sat. 5:30-10:45, Sun. 4:30-9:30. Private parties for 30-80. (E) AE, DC, MC, V.

PARMA—1404 Third Ave., at 80th St. (535-3520). Casual. Northern Italian. Spcl: homemade pasta. Res. nec. D daily 5-12. (M) AE.

PETALUMA—1356 First Ave., at 73rd St. (772-8800). Casual. Northern Italian. Spcls: brick-oven pizza, veal chop, linguine al pesto. Res. sug. L Mon.-Fri. 11:30 a.m.-3, Sat.-Sun. noon-3:30. D Mon.-Sat. 5:30-midnight, Sun. to 11. (M) AE, CB, DC, MC, V.

PICCOLO MONDO—1269 First Ave., bet. 68th-69th Sts. (249-3141). Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-midnight, Sat. from noon. Parking. Closed Sun. (M) AE, CB, DC, MC, V.

THE POLO—840 Madison Ave., at 69th St. (439-4835). Casual. Continental. Spcls: flamed lobster bisque, sweetbreads with essence of white truffles and Armagnac, roasted pheasant marinated in reisling, pears and juniper berries, traditional Viennese pastries. Res. sug. B daily 7 a.m.-10 a.m. Br Sun. noon-3. L daily noon-2:30. D daily 6-10. Private parties for 10-40. (E) AE, CB, DC, MC, V.

THE POST HOUSE—28 E. 63rd St. (935-2888). Casual. American. Spcls: stolen Cajun rib steak, filet tips with summer vegetables in a peppered crust, seared tuna with ginger, lemon pepper chicken. Res. sug. L Mon.-Fri. noon-4:30. D daily 5-midnight. (E) AE, CB, DC, MC, V.

RUPPERT'S—1662 Third Ave., at 93rd St. (831-1900). Casual. Continental/American. Spcls: steamed mussels, roast prime rib, lasagna primavera. L Mon.-Fri. 11:30 a.m.-4. D Sun.-Thu. 5-12:30 a.m. Fri.-Sat. to 1 a.m. Bar till 2 a.m. Br Sat. 11:30 a.m.-4, Sun. from 11 a.m. (I) AE, DC, MC, V.

SESUMI—222 E. 86th St. (879-1024). Casual. Japanese. Spcls: sushi, sashimi, shab shab, lobster and steak.

Res. sug. L Mon.-Fri. noon-2:30. D daily 5:30-11. Private parties for 25. (I) AE, DC, MC, V.

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Dress opt. American. Spcls: casserole of oysters and lobster in curry sauce with celery root and apple puree; grilled salmon marinated in charmolva with herbed orzo, bouillabaise broth and rouille; roast lamb with cipolini, braised artichokes and a crisp risotto-spinach cake. Res. sug. L Tue.-Fri. noon-2:30. Br Sat.-Sun. 11:30 a.m.-2:30. D Mon.-Fri. 6-11, Sat. 5:30-11:30, Sun. 6-10. Private parties for 120. (E) AE, CB, DC, MC, V.

THE STANHOPE—995 Fifth Ave., at 81st St. (288-5800). The Stanhope Dining Room: Jacket required. Continental-Mediterranean. Spcls: soup of sea urchin and oyster, chilled poached Norwegian salmon with dill creme fraiche and lemon, grilled herb crusted monk fish. Res. sug. B Mon.-Sat. 7 a.m.-10:30 a.m., Sun. to 10 a.m. L Mon.-Fri. noon-2:30. Br Sat.-Sun. seatings at noon and 2. D daily 6-10:30. Dancing every Fri. 8-midnight. (E) Gerard's: Cocktails and light fare noon-1 a.m. daily. Pianist Tue.-Sat. 6-10. Le Salon: B daily 10:30 a.m.-noon. L daily noon-2. Tea daily 2-5:30. AE, CB, DC, MC, V.

VINSANTO—1619 Second Ave., at 84th St. (772-3375). Casual. Northern Italian. Spcls: black linguini with spicy tomato sauce, pollo Vinsanto, tagliata al rosamarino, brick oven pizza. Res. for 4 or more. D only Sun.-Thu. 5-11, Fri.-Sat. to 12:30 a.m. Pre-theater D 5-7. Jazz Fri.-Sat. 11-2 a.m. (M) AE, DC, MC, TM, V.

VOULEZ-VOUS—1462 First Ave., at 76th St. (249-1776). Casual. French. Spcls: choucroute, cassoulet, steak au poivre. Res. sug. L Mon.-Fri. 11:30-4. Br Sun. 11:30-4. D daily 5:15-midnight. Pre-theater D with seating 5:15-6:30. (M) AE, CB, DC, MC, V.

Above 60th Street, West Side

CAFE DES ARTISTES—1 W. 67th St. (877-3500). Jacket req. after 5. French. Res. nec. L Mon.-Fri. noon-3. Br Sat. noon-3, Sun. 10-3. D Mon.-Sat. 5:30-12:30 a.m., Sun. 5-11. (M-E) AE, CB, DC, MC, V.

CAFE LUXEMBOURG—200 W. 70th St. (873-7411). Casual. American/French. Spcls: country salad, braised snails, sautéed sea scallops, roasted filet mignon. Res. nec. D Mon.-Thu. 5:30-12:30 a.m., Fri.-Sat. to 1:30 a.m., Sun. from 6-12:30 a.m. Br Sun. 11 a.m.-3. (M-E) AE, CB, DC, MC, V.

CARMINE'S—2450 Broadway, bet. 90th-91st Sts. (362-2200). Casual. Homestyle Italian. Spcls: hot antipasto platter, mixed seafood pasta, chicken contadina. Res. sug. for 6 or more. D Mon.-Thu. 5-11, Fri.-Sat. to midnight, Sun. 2-10. (M) AE.

CONSERVATORY—15 Central Park West, bet. 61st-62nd Sts., in the Mayflower Hotel (581-0896). Casual. Continental. Spcls: grilled fresh fish, pasta, linguini fruita de mare. B daily 7 a.m.-11:30 a.m. L daily 11:30 a.m.-4. Prix fixe Br Sun. noon-4:30. D daily 4-midnight. Pre-theater D 5-7. Private parties for 100. (M) AE, CB, DC, MC, V.

COPELAND'S—547 W. 145th St. (234-2357). Casual. Soul/creole. Spcls: barbecued spare-ribs, braised oxtail, jambalaya, Louisiana gumbo. Res. sug. Gospel Br Sun. 11:30 a.m.-3. D Mon.-Thu. 4:30-11, Fri.-Sat. to midnight, Sun. 3-11. Jazz Tue.-Sat. (M) AE, DC, MC, V.

EMPIRE GRILL—1889 Broadway, at 63rd St., in the Radisson Empire Hotel (262-2234). Casual. American. Spcls: pasta, grilled meats and fish. Res. sug. B daily 7 a.m.-11 a.m. Br Sat.-Sun. 11 a.m.-4. L Mon.-Fri. 11 a.m.-4. D daily 4-midnight. Pre-theater D Mon.-Sat. 5-7:30. (M) AE, DC, MC, V.

FUJIYAMA MAMA—467 Columbus Ave., bet. 82nd-83rd Sts. (769-1144). Casual. Japanese. Spcls: sushi, sashimi, steamed dumpling, batter-fried calamari. Res. sug. D only Mon.-Thu. 6-midnight, Fri.-Sat. to 1 a.m., Sun. 5-11. (M) AE.

THE GINGER MAN—51 W. 64th St. (874-5100). Casual. Continental. Spcls: shrimp curry, roast duck, rack of lamb. Res. sug. B Mon.-Fri. 8 a.m.-11 a.m., Sat. 10 a.m.-11 a.m. L Mon.-Fri. 11:30 a.m.-5. Br Sun. 10 a.m.-4. D Mon.-Sat. 5-midnight, Sun. 4-11. Private parties for 15-100. (M) AE, CB, DC, MC, V.

IL DUOMO—200 West End Ave., at 69th St. (787-4100). Casual. Northern Italian. Spcls: homemade tortelloni stuffed with pumpkin and creamy porchini sauce, veal chop Partenopea, scampi griglia. Res. sug.

L Mon.-Fri. 11:30 a.m.-3. D Mon.-Sat. 4:30-11:30, Sun. 3:30-11:30. Private parties for 20. (M) AE.

SARABETH'S—423 Amsterdam Ave., bet. 80th-81st Sts. (496-6280). Casual. American. Spcls: grilled Louisiana shrimp with braised Savoy cabbage, chanterelle mushrooms and tarragon; pan roasted baby chicken with sautéed spinach and sweet potato puree, grilled sliced leg of lamb with crisp fried onion cup filled with onion puree and assorted vegetables. Res. sug. Open Tue.-Fri. for B, L, tea, and D from 8 a.m.-11, Sat. 9 a.m.-11:30, Sun. 9 a.m.-9:30, Mon. 8 a.m.-10:30. Also 1295 Madison Ave., bet. 92nd-93rd Sts. (410-7335). (M) AE, DC, MC, TM, V.

SYLVIA'S—328 Lenox Ave., bet. 126th-127th Sts. (996-0660). Casual. Soul Food. Spcls: barbecue spare-ribs; southern fried chicken with collard greens, peas and rice; beef short ribs. Res. sug. B Mon.-Fri. 7:30 a.m.-1. L Mon.-Sat. 11 a.m.-3. Br Sun. 1-7. D Mon.-Sat. 3-10:30. (I) No credit cards.

TAVERN ON THE GREEN—Central Park at 67th St. (873-3200). Casual. American. Spcls: grilled filet mignon with potato gratin, sautéed Louisiana shrimp with wild rice, classic Caesar salad. Res. sug. L Mon.-Fri. noon-3:45. D Sun.-Thu. 5:30-11:30, Fri.-Sat. 5-midnight. Br Sat.-Sun. 10 a.m.-3:45. Private parties for 15-1500. (E) AE, CB, DC, MC, V.

THE TERRACE—400 W. 119th St. (666-9490). Formal. Classical French. Spcls: poached oysters in champagne with duxelles of mushrooms, médaillons of veal with morels and sweet onion mousse, strawberry dacquoise. Res. nec. L Tue.-Fri. noon-2:30. D Tue.-Sat. 6-10. Banquet facilities for 150. Harpist Tue.-Sat. Free valet parking. Closed Sun.-Mon. (E) AE, DC, MC, V.

BROOKLYN

JUNIOR'S—386 Flatbush Ave. Extension (718-852-5257). Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30 a.m.-11 a.m. L daily 11 a.m.-4:30. D daily 4:30-10. S Sun.-Thu. to 1:30 a.m., Fri.-Sat. to 3 a.m. Pianist daily 5-11. (I) AE, DC.

MONTÉ'S VENETIAN ROOM—451 Carroll St., bet. Third Ave. and Nevins St. (718-624-8984). Dress opt. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpinello, frutti di mare fresca, homemade Italian cheesecake. Res. sug. Open Sun.-Thu. 11 a.m.-11, Fri.-Sat. to midnight. Free valet parking on premises. (M) AE, CB, DC, MC, V.

THE RIVER CAFE—1 Water St. (718-522-5200). Jacket required. American. Spcls: sautéed foie gras with pumpkin seeds and pear, Valrhona Brooklyn Bridge with assorted ice creams and sorbets. Res. nec. L Mon.-Fri. noon-2:30. Br Sat. noon-2:30, Sun. 11:30-2:30. D nightly 6-11:30. Pianist nightly. (E) AE, CB, DC, MC, V.

QUEENS

MING GARDEN—200 Garden City Plaza, Garden City (516-248-9790). Casual. Chinese. Spcls: sesame chicken, salt and pepper scallops, orange beef. Res. sug. L Mon.-Sat. noon-3. D daily 3-10:30. Private parties for 75. (M) AE, CB, DC, MC, V.

RALPH'S ITALIAN RESTAURANT—75-61 31st Ave., Jackson Heights (718-899-2555). Casual. Italian. Spcls: veal rollatini, spaghetti carbonara, chicken Valdostana. Res. sug. Open Mon.-Thu. noon-10:30, Fri. to 11, Sat. 4-11. Complete D. Closed Sun. (I) AE, DC, TM, V.

VILLA SECONDO—184-22 Horace Harding Expy., Fresh Meadows (718-762-7355). Casual. Northern Italian. Res. sug. L and D Tue.-Fri. noon-11, Sat. 4-midnight, Sun. 2-11. Complete L. Closed Mon. (I-M) AE, DC, MC, V.

WATER'S EDGE—44th Drive at the East River (718-482-0033). Dress opt. Contemporary American. Spcls: grilled shrimp with caramelized corn and charred tomato, corn bisque with lump crabmeat custard, grilled sea scallops with swiss chard and fried polenta, roast free-range baby chicken with couscous, preserved lemon, merguez sausage and black olive sauce. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 6-11:30. Ent. Tue.-Sat. Private parties for 400. Free ferry service from Manhattan. Closed Sun. (E) AE, CB, DC, MC, V.

OTHER EVENTS

COMPILED BY GIA KOURLAS

FAIRS, FESTIVALS, AND SHOWS—The Thirteenth Annual Park Avenue Festival is 5/3 on Park Ave. S. from 23rd to 32nd Sts. From 11 a.m. to 6. Free (684-4077). . . . The Brooklyn Heights Festival is 5/3 along Montague St. from Court to Clinton St. From 11 a.m. to 7. Free (989-6077). . . . The Thirteenth Annual Asian/Pacific American Heritage Festival is 5/2, noon-7. In Lincoln Center's Damrosch Park. Free (255-1881). . . . The Thirteenth Annual Mother's Day Crafts on Columbus is 5/2-3, 9-10, and 16-17 on Columbus Ave., from 77th to 81st Sts. Hours: 10 a.m.-6:30, rain or shine. Free (866-2239). . . . The Broadway Mall Association presents its Second Annual Upper Broadway Spring Celebration and Festival on 5/2 (rain date is 5/3) from 11 a.m. to 6. Along Broadway from 110th to 117th Sts. Free (764-6330). . . . The Seventh Regiment Armory holds the New York Antiquarian Book Fair, 5/1-3. Hours: Fri., 6-10 (\$15); Sat., noon-6 (\$8); and Sun., 11 a.m.-4 (\$8). At Park Ave. and 67th St. (908-874-3162). . . . Greenwich Avenue Spring Festival is 5/2 (rain date is 5/3) from 10 a.m. to 7. On Greenwich Ave., between Seventh and Eighth Aves. Free (989-6077). . . . The Ninth Annual Spring Fair is 5/2 (rain date is 5/3), 11 a.m.-4, at the 91st Street playground in Riverside Park. Free (580-7201). . . . The Grace Church School, 86 Fourth Ave., near 10th St., presents its 37th Annual May Fair on 5/2 (rain or shine) from 10 a.m. to 4. \$1 (475-5609). . . . The Calhoun School's annual Spring Carnival in the City is 5/2 (rain or shine) from 11 a.m. to 4. On W. 81st St., between West End Ave. and Riverside Dr. Free (877-1700). . . . Fools Company continues its Tenth International Off-Festival, 4/21-5/30. John Houseman Theater Studio, 450 W. 42nd St. She Closed Her Eyes to See the Sun is 4/21-25, 4/28-5/2, and 5/3-9 at 8. \$15; call for information (307-6003) or reservations (307-6000). . . . See "Children," p. 117 for Ringling Bros. and Barnum & Bailey's Circus.

BENEFITS—If you're into obscure blues and classical recordings, check out WKCR's Annual Record Fair on 5/3, noon-6. Wollman Auditorium of Ferris Booth Hall at Columbia, 115th St. and Broadway. \$3 (854-5223). . . . A cabaret series at the Ballroom, 253 W. 28th St., continues through 6/15. Sylvia Syms performs 5/4 at 8. \$20; reserve (244-3005). Benefits the People With AIDS Coalition. . . . The Children's Aid Society holds its fundraiser on 5/1 at 9. Board Room Club, 270 Park Ave. \$75, \$90; reserve (949-4934). . . . Boys Harbor, Inc. hosts a Salute to Spring Dance on 5/2 at 9. Unitarian Universalist Church, 76th St. and Central Park W. \$35, \$45; reserve (427-2244). . . . The May Day Dance Party benefits Art in General and is set for 5/1 at 8:30. At 80 White St., bet. Broadway and Lafayette Sts. \$30; reserve (219-0473). . . . Steve Chapin performs in a benefit concert for the Neighborhood School in the P.S. 63 auditorium, 121 E. 3rd St. \$5, \$10 (387-0195).

LECTURES, DISCUSSIONS, AND READINGS—The Poetry Center of the 92nd Street Y, 1395 Lexington Ave., presents Discovery: The Nation 1992 Poetry Contest Winners on 5/4 at 8:15. \$6; reserve (415-5440). . . . The Poetry Project, St. Mark's Church, Second Ave. and 10th St., presents a lecture by Jay Wright on 4/29 at 8. Victor Bockris & Michael Lydon on 5/1 at 10:30, and an Open Reading on 5/4 at 8. \$5 (674-0910). . . . New York University presents American poets Michael Harper, Galway, Kinnell, and Sharon Olds on 5/5 at 6. At Bobst Library, 70 Washington Sq. S. Free (995-3336). . . . The Academy of American Poets presents New Voices: Paul Beatty, David Clewell, and Safiya Henderson-Holmes on 5/5 at 6. At Donnell Library Ctr., 20 W. 53rd St. Free (427-5665). . . . The New-York Historical Society, 170

Central Park W., presents Video, Myth, and American Media, with Martha Rosler, on 4/29 at 6:30. \$7 (873-3400, ext. 246). . . . The New York Public Library presents Nadine Strossen on 5/5 in the Celeste Bartos Forum, 42nd St. and Fifth Ave. William H. Scheide speaks on 5/5 in the Trustee's Room (206) in the Central Research Library. Both at 6. \$5 (930-0571). . . . The New York Public Library for the Performing Arts, 40 Lincoln Center Plaza, presents An Arts Debate: The Culture of Inclusion on 4/30 at 6:30. Panelists include Stanley Crouch and Edward Rothstein. \$5; reserve (870-1761). . . . Tower Books, 383 Lafayette St., offers Robert Plunket, who reads from his latest, Love Junkie. On 5/1 at 7. Free (228-5100). . . . Cooper Union presents a panel discussion, The History of Jazz Repertory, on 4/29 at 8. In the Great Hall, 7th St. at Third Ave. Free (353-4196). . . . In conjunction with the Archibald John Motley, Jr. retrospective at the Studio Museum in Harlem, a free gallery talk with curator Jontyle Robinson is set for 5/3 at 2. At 144 W. 125th St. (864-4500). . . . The Writer's Voice presents First Light: Mother and Son Poems, with Lucille Clifton, Minnie Bruce Pratt, and Allen Ginsberg. On 4/30 at 8. Universalist Church, 160 Central Park W. at 76th St. \$8 (875-4128). . . . Symphony Space, 2537 Broadway at 95th St., explores 500 Years: Rethinking the Spanish-Speaking Caribbean, a free symposium on 5/2. From 9:30 a.m. to noon and from 2 to 4:30 (864-1414). . . . The Municipal Art Society, 457 Madison Ave., presents Voices & Visions on 5/3 at 2. Andrew Bolotowsky, son of experimental moviemaker Ilya Bolotowsky, presents a series of short films shot by his father. \$3 (935-3960).

TOURS

DOWNTOWN GLAMOUR—Spring House and Loft Tour. 5/3 from 11 a.m. to 4, a self-guided house tour of six downtown residences belonging to designers, art dealers, architects, and filmmakers. To benefit the Village Community School, 272 W. 10th St. \$30 in advance; \$35 the day of the tour (691-5146).

SOHO—5/3 at noon, a tour with Joyce Gold. Meet at Duane and Hudson Sts. \$12; reserve (242-5762).

NEW YORK CITY'S HISTORIC TENEMENTS: Lower East Side Tenement Museum and the City & Suburban Homes Model Tenements. 5/3 at 1:30, meet at the Friends office on the southwest corner of 69th and Madison. Sponsored by the Friends of the Upper East Side. \$15. Reserve (644-2828).

NEW YORK WRITERS—Lower Fifth Ave. and Washington Sq. 5/2 at 1. Historian Joyce Mendelsohn gives an on-site reading and tours the homes of Manhattan's great writers. Cooper Union. \$12 (353-4195).

MANHATTAN MEMORIES—Lower East Side, Chinatown, Seaport. 5/2 at 1. Meet at the corner of Essex St. and East Broadway. \$10 (628-9517).

RADICAL WALKING TOUR—Greenwich Village II. 5/3 at 1: An offbeat tour led by radical historian Bruce Kayton. Meet at Sheridan Square. \$6 (718-492-0069).

URBAN EXPLORATIONS—5/3 from noon to 3, Chinatown., take a look at the architecture and history of this bustling Chinese-American community. . . . 5/2 from 1 to 4, SoHo and the Cast Iron District, a walk through boutiques, galleries, and lofts. \$15 (718-721-5254).

OSCAR ISRAELOWITZ TOURS—Trace the history of Jewish immigration to New York City. 5/3, 10, 24, 25 at 10 a.m., Ellis Island. Meet at the Staten Island Ferry Terminal near Ray's Pizza. \$20. . . . 5/3, 10, 17, 24, 25 at 1:30, Lower East Side. Meet at Canal and Essex St. \$15 (718-951-7072).

DEAD STARS REVISITED—5/3 from 1 to 3, Lower East Side. Relive the glory days of James Cagney and Marilyn Monroe with film connoisseur Josh Rosen. \$12. Call the Events Specialty Exchange for meeting place and reservations (518-4059).

CITYWALKS—Tours with John Wilson. 5/2 at 1, Greenwich Village North of Washington Sq. Meet at the southeast corner of Fifth Ave. and Eighth St. . . . 5/3 at 1, Historic New York: City Hall to the Battery. Meet on the eastside of Broadway at Murray St. by City Hall.

BIG ONION WALKING TOURS—5/3 at 2:30, Immigrant New York, a multi-ethnic tour through the Jewish East Side, Chinatown, Little Italy, and more. . . . 5/3 at 1, Little Italy, tour through the historic but fast disappearing Italian neighborhood. \$9 adults, \$7 students and seniors; reserve (439-1090).

MUNICIPAL ARTS SOCIETY—Upper, Upper Manhattan: Inwood & Marble Hill. 5/3 at 1, start from the Dykman House in Inwood Park, continue up Broadway to the Victorian homes of Marble Hill. Register; \$14 (935-3960).

THE MURRAY HILL WALK—Saturdays at 2, through 6/27, meet Alfred Pommer at the northeast corner of East 34th St. and Second Ave. \$10 (979-2388).

TOURS WITH THE 92ND STREET Y—In town (must reserve ahead; 996-1100): 5/3 from 11 a.m. to 3, From Naples to Hong Kong, \$25 (dim sum lunch included). . . . 5/3 from 1 to 4, Jewish Lower East Side, \$20. . . . 5/3 from 1 to 4, The Villages: The First Suburbs, \$15.

SIDEWALKS OF NEW YORK—517-0201 for information. Each tour, \$10 weekends; \$5 weekdays. Call for weekday tour schedule. 5/2, 9, 16, 30 at 6, Ghosts After Sunset; meet at Washington Sq. Arch for a tour of the "haunted" Village, including the Mark Twain house and Gay St. . . . 5/3, 10, 30 at 2; 5/16 at 6: Famous Murder Sites; meet in front of the Omni Park Central Hotel, Seventh Ave. at 56th St., to take in the locales of some of the city's past crimes. . . . 5/2, 9, 16, 30 at 6: Ye Olde Tavern Tour; meet at the Washington Sq. Arch for some visits to old and/or historic Village watering holes; drinks and tips extra. . . . 5/3 at 2: Beverly Hills East; meet by the Waldorf-Astoria, Park Ave. and 50th St., to explore this blue-ribbon neighborhood. . . . 5/2, 9, 16, 30 at 2: Historic Greenwich Village; meet at Washington Sq. Arch to hear about folklore, architecture, and history. . . . 5/3, 31 at 2: Beautiful Brooklyn Heights; meet at the corner of Clark and Henry Sts. to explore New York's first historic district. . . . 5/2, 9, 16, 23 at 2: All in the Family; meet at Old St. Patrick's Cathedral, Prince and Mott Sts., for a look at Godfather-land.

COMPILED BY KATE O'HARA

SPORTS

BASEBALL—Mets, Shea Stadium, 126th St. and Roosevelt Ave. (718-507-6387), Queens. \$6.50-\$15. 4/29, 30 at 7:40 vs. Houston. . . . Yankees, Yankee Stadium, 161st St. and River Ave. (293-6000), Bronx. \$5.50-\$14.50. 5/1 at 7:30, 5/2, 3 at 1:30 vs. Minnesota.

STEPS—Alamo Alumni Run, 5/2 at 10 a.m. in Central Park. . . . Bronx Historical Five Mile Run, 5/3 at 11 a.m. in Cortlandt Park. Road Runners Club, 9 E. 89th St. (860-4455).

WALKING AND RUNNING CLINICS—Plus One Fitness offers five and eight week classes for various levels through the fall. Next session: 5/21 (walking); 5/28 (beginning running); 5/30 (intermediate/advanced). \$100 adv.; \$125 day of the class (872-4970).

COMPILED BY KATE O'HARA

ACTIVITIES FOR CHILDREN

COMPILED BY EILEEN CLARKE

LITTLE ORCHESTRA SOCIETY—Lolli-pops Concerts.

Conductor Dino Anagnost presents "A Musical Toy Store" with variations on the theme "Pop Goes the Weasel" and Haydn's "Toy Symphony"; for ages 3-5, 5/2 at 10:15 and 11:30 a.m.; 5/3 at 1:15 and 2:30. Florence Gould Hall, French Institute/Alliance Francaise, 55 E. 59th St. (704-2100). \$30.

CHINA INSTITUTE—China's Wild West: Exploring Exotic Borderlands. Learn about wizards and llamas who live in the remote regions of China in this exhibition tour; for ages 5 and up. 5/2 at 10:30 a.m. 125 E. 65th St. (744-8181). \$3; reserve.

SNEAKERS—A pop-rock musical that portrays humorous and embarrassing moments in a child's life, with characters such as Sharon Shy and Ned the Nerd; for ages 5-10. 5/2 at 2. Musical Theatreworks, 440 Lafayette St., 3rd floor. (734-0535). \$8; adults \$10; reserve.

AMAN FOLK ENSEMBLE—Enjoy folk dances and music from around the world; for ages 6 and up. 5/3 at 3. The Triplex, Borough of Manhattan Community College, 199 Chambers St. off Greenwich St. (618-1980). \$7; reserve.

CARNIVALS, FAIRS—Enjoy basket shooting, bowling, and tennis at the **92nd Street Y's Seventh Annual Playground Carnival** on 5/3. Younger folks can enjoy the balloon room, parachute play, or art corner; for ages 1-4 from 12:30-2:30. Ages 5-12 can take part in a fitness challenge and meet New York Giants guard Bob Kratch from 3-5:30. 1395 Lexington Ave. (996-1100). \$10; adults free. . . **The Calhoun School's Carnival in the City** features rides such as the Swing, Castle Walk, and Whip as well as activities like pie throwing, face painting, and cupcake decorating. 5/2 from 11 a.m. to 4. W. 81st St. bet. West End Ave. and Riverside Drive. (877-1700). Free. . . **Celebrate Israel Independence Day** with a community breakfast, storytelling, song, dance, miniature golf, and roller skating. 5/3 from 9 to 11:30 a.m. Wollman Rink, Central Park at 59th St. and 6th Ave. (580-0299). \$5; adults \$10; family \$25; reserve.

BANK STREET COLLEGE—Laugh of a Thousand Crabs. The Galapagos Puppet Theatre tells the story of a young girl who discovers an enchanted kingdom below the sea that is tyrannized by crabs; for ages 5 and up. 5/3 at 2. 610 W. 112th St. (222-6700, ext. 228). \$15.

CHURCH OF ST. IGNATIUS LOYOLA—Puppet Show. Classic children's stories told with hand and shadow puppets in conjunction with the "Different Voices" art exhibition. 5/2 at 1:30. Wallace Hall, 980 Park Ave. at 84th St. (288-3588). Voluntary contributions.

HENRY STREET SETTLEMENT—In One Basket. Four folktales performed by drama program students; for ages 5-12. 5/3 at 2. Louis Abrons Arts Center, 466 Grand St. (598-0400). \$2.50; adults \$3; reserve.

THE ASIA SOCIETY—Sundays of Indian Dance. See demonstrations of Indian drum and dance, the art of hand, foot, and floor decoration, and enjoy Indian delicacies. Sundays from 12:45-5; through 5/17. 725 Park Ave. at 70th St. (288-6400). \$1; adults \$2.

BOTTOM'S DREAM—An "elfin" musical based on Shakespeare's *A Midsummer Night's Dream*, presented by On Stage Productions; for ages 5 and up. 5/2 and 3 at 1 and 3:30. Hartley House Theatre, 413 W. 46th St. (666-1716). \$6; reserve.

RINGLING BROS. AND BARNUM & BAILEY CIRCUS—An all-new three-ring show featuring The Amazing Mongolians, Bengal tigers, and equilibrists on elephants. 4/29 and 30 at 10:30 a.m. and 7:30; 5/1 at 1 and 7:30; 5/2 and 3 at 10:30 a.m., 2:30, and 7:30. Madison Square Garden, Seventh Ave. at 33rd St. (465-MSG1). \$8.50-\$13.50.

HATTITUDE—Exhibit: Learn why people wear hats, their design and function, and try on a few for size; through 5/18, on view 24 hours. Empire State Building Fifth Ave. Gallery, at 34th St. (736-3100). Free.

BOOKS OF WONDER—Storytelling Sundays. For ages 3-7. 5/3 at 11:30 a.m. Corner of Hudson and Barrow Sts. (645-8006). Also at 132 Seventh Ave., at 18th St. (989-3270). Free.

OPAL—Musical about the true story of a seven-year-old girl who is orphaned in a shipwreck and whose only escape in life is writing in her diary; for ages 7 and up. Wed.-Sat. at 8; matinees Wed. and Sat. at 2 and Sun. at 3. Lamb's Theatre, 130 W. 44th St. (997-1780). \$25.

AMAZING WORLDS OF WEATHER—Learn about thunderstorms, blizzards, tornados, and typhoons in a light show with special sound effects, narrated by WNBC weatherman Al Roker; for ages 7 and up. Mon.-Fri. at 1:30 and 3:30; Sat. at 11 a.m.*. 1, 2, 3, 4, and 5; Sun. hourly 1 to 5. American Museum-Hayden Planetarium, 81st St. bet. Central Park West and Columbus Ave. (769-5920). \$2.50; adults \$5. *Except first Sat. of each month.

JACK AND THE BEANSTALK—Presented by the Mariouette Theater; for ages 2 and up. Sat. at noon and 3. Swedish Cottage Theater, two blocks south of the Delacorte Theater, east of Central Park's 81st St. entrance. (988-9093). \$4; adults \$5; reserve.

ALFRED THE DRAGON MEETS THE WIZARD—Shy Alfred asks the audience for help in capturing the wizard, who is casting evil spells on everyone; for ages 3-7. Sat. at 3; through June. New Media Repertory Co., 512 E. 80th St. (734-5195). \$6; adults \$7; reserve.

THE LITTLEST CLOWN—A full-scale musical about a youngster who grows up in a circus family; for ages 4-12. Sat. at 1; Sun. at 12:30, followed by a dance party; optional lunch at 12:30 Sat. and noon Sun. Pixie Judy's Musical Theatre, Theatre East, 211 E. 60th St. (838-8528). \$14.95; with meal \$19.95; reserve.

CHILDREN'S MAGIC MATINEE—Performers Bob McAlister and Imam lead this hour-long show with audience participation; for ages 4-10. Sat. at 2. Mostly Magic, 55 Carmine St. (924-1472). \$10; reserve.

THE PUPPET PLAYHOUSE—Franklin the Wizard. An original musical fairy tale about a boy and a wizard, presented by the Puppet Company. 5/2 and 3 at 10:30 a.m. and noon. The Mazur Theatre at Asphalt Green, 555 E. 90th St. (369-8890). \$3.50; reserve.

COMEDY/MAGIC HOUR—Lulu the Clown and magician David Berardi bring laughter to children ages 3-10. Sun. at 2. Stand-Up NY Comedy Club, 236 W. 78th St. (595-0850). \$10.

LITTLE PEOPLE'S THEATRE COMPANY—Director Robert Stark presents *Sleeping Beauty* at 1:30, and *The Three Little Pigs* at 3, both on Sat. and Sun; for ages 2-10; through 6/14. The Courtyard Playhouse, 39 Grove St. (765-9540). \$6; reserve.

NEW YORK PUBLIC LIBRARY—Free programs. *Sing Me a Story.* Music, stories, and movement, with Ruth Jacobson; for ages 3-5. 5/4 at 4. Yorkville Branch, 222 E. 79th St. (744-5824). Reserve. . . *Magic With a Soulful Touch.* With magician Phillip Jennings; for ages 5 and up. 5/5 at 4. Muhlenberg Branch, 209 W. 23rd St. (924-1585). . . *Chinese Theater.* See how the group combines martial arts, movement, dance, storytelling, and make-up; for ages 5-12. 5/5 at 4. 96th St. Branch, 112 E. 96th St. (289-0908).

WISACRE FARM—Life on the farm turns wild and zany when the audience participates and Ralph DiFiore directs; for ages 4-10. Sat. and Sun. at 1. 13th Street Theater, 50 W. 13th St. (675-6677). \$4.

RING AROUND A RAINBOW—A musical about traffic safety presented by the Shadow Box Theatre company.

4/29 and 30 at 10 a.m. and 1:20. P.S. 221, 791 Empire Blvd., Crown Heights, Brooklyn (877-7356). Free.

PIPS COMEDY CLUB—Comedy, magic, ventriloquism, and lots of audience participation; for ages 3-12. Sat. at 1:30; Sun. at 1:30 and 3:30. 2005 Emmons Ave., Sheepshead Bay, Brooklyn (718-646-9433). \$6.50; reserve.

THE PUPPETWORKS, INC.—Cinderella. The comical stepsisters, fairy godmother, and ball patrons are featured with hand-carved wooden marionettes in elegant costumes of 18th-century France; for ages 3 and up. Sat. at 12:30; Sun. (except August) at 12:30 and 3; through 8/29. The Puppetworks Theatre, 338 Sixth Avenue, at 4th St., Park Slope, Brooklyn (718-965-6058). \$4; adults \$5; reserve.

CENTRAL PARK PROGRAMS—Kite Flying Contest. Show off your flying expertise; for ages 6-11. 5/2 from 11 a.m.-1. Also on 5/3 at 11 a.m. for ages 11-15. Register at the North Meadow Center, 97th St., mid-park, or call 348-4867. Limited to first 25 registrants. Free. . . **Belvedere Castle: Hold That Pose.** Hike to a place in the park, perfect for picture-taking; for ages 5-11. 5/2 at 1. 79th St., south of the Great Lawn (772-0210). Free; reserve.

CHILDREN'S MUSEUM OF MANHATTAN—A Very Young Actress. Learn about life as a young star with Lauren Gaffney, of *Amie 2*, and author Jill Krentz; for ages 7 and up. 5/2 at 1 and 3. . . **Make a Slide-Movie.** Draw pictures that tell a story and make them into slides for all to see; for ages 5 and up. 5/2 at 2:15. Up to \$2 for workshops and performances. Exhibit: **Urban Tree House.** A replica of an urban eco-system with interactive activities based on the theme "Reduce, Recycle, Reuse, and Rethink"; opens 4/22. Tisch Building, 212 W. 83rd St., bet. Broadway and Amsterdam Ave. (721-1234). Hours: Sat. and Sun. 10 a.m.-5; Mon.-Fri. 1-5; closed Tues.; Thurs. after 3 free to public-school students with identification; \$4.

INFOQUEST CENTER—A hands-on environment with holograms, satellites, fiber-optics, and robotics. To help the curious of all ages discover how these devices and others aid us in retrieving, storing, and managing data. Meet Gordon the talking robot, program a rock video, find out if you can recognize your own voice, and piece together your face after a video screen scrambles it. There are 40 interactive exhibits. See how microchips are created and how they're used. Also on display: an optical processor, which uses light instead of electricity to transmit information. AT&T, at 56th St. and Madison Ave. (605-5555; for groups, 605-5140); open 10 a.m.-6 daily except Mon. and holidays; Tue. to 9. Free.

TRANSIT MUSEUM—Test your subway skills while learning about the world's most complex mass-transportation system. Featuring more than 80 years of transit artifacts, vintage subway cars, trolley cars, and buses in the actual thirties subway station that houses the museum. Corner of Boerum Place and Schermerhorn St., Brooklyn (718-330-3060). Hours: Tue.-Fri. 10 a.m.-4; Sat. 11 a.m.-4; \$1; adults \$2.

BOOKS

TWO BY TWO, by Catherine and Laurence Anholt. Preschool. Candlewick Press, \$13.95.

THE PROVERBIAL MOUSE, by Moira Miller; illustrated by Ian Deuchar. Preschool-Grade 2. Dial, \$4.99.

TUSCANINI, by Jim Propp; illustrated by Ellen Weiss. Kindergarten-Grade 2. Bradbury Press, \$13.95.

BEARHEAD, by Eric A. Kimmel; illustrated by Charles Mikolajcak. Kindergarten-Grade 3. Holiday House, \$15.95.

COMPILED BY BERNICE KANNER

NIGHTLIFE

DIRECTORY

COMPILED BY GILLIAN DUFFY

KEY TO ABBREVIATIONS

AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa

Please check hours and talent in advance. Many places are forced to make changes at short notice.

POP/JAZZ

ANDIAMO—1991 Broadway, bet. 67th-68th Sts. (362-3315). Italian restaurant with jazz Mon.-Sat. from 8:45. Through 5/2: Guitarist Ron Jackson with Chris White on bass. **AE, MC, V**

BIRDLAND—2745 Broadway, at 105th St. (749-2228). Restaurant with jazz. 4/29: Pete Yellin Quartet. 4/30: Cynthia Scott. 5/1, 2: Houston Person and Etta Jones. 5/3: Carol Fredette and Her Trio. 5/4: Papa Chubby's Blues Band. 5/5: Little Buster's All-Pro Blues Jam. Sets at 9, 10:30 and midnight.

AE, CB, DC, MC, V.

THE BITTER END—149 Bleecker St. (673-7030). 4/30 at 8:30: Caroline Horn. **No credit cards.**

BLUE NOTE—131 W. 3rd St. (475-8592). Through 5/3: Phil Woods Quintet plus Louis Bellson Quartet. 5/5-10: Angela Bofill. Every Tue.-Sat. following the last set until 4 a.m.: "After Hours with Ted Curson and Friends." **AE, MC, V.**

THE BOTTOM LINE—15 W. 4th St. (228-7880). 4/29, 30, 5/2, 3: Lyle Lovett and His Large Band The Fairfield Four. 5/1: Tony Williams Quintet; Benny Green Trio. 5/4: An evening with Al Stewart and Peter White. 5/5: Tanya Maria's Nouvelle Vague.

No credit cards.

BRADLEY'S—70 University Pl., at 11th St. (228-6440). Through 5/2: Pianist Joanne Brackeen and Cecil McBee on bass. **AE, CB, DC, MC, V.**

THE CAJUN—129 Eighth Ave., at 16th St. (691-6174). New Orleans style restaurant featuring dixieland jazz. Through 5/3: An Ellington Festival. Every Wed.: The Original Traditional Jazz Band. Thu.: Stitch & Styles' Metropolitan Stompers. Fri.: Canal Street Dixieland Jazz and Blues Band. Sat.: The New Atlantic Jazz Band. Sun.: The Three Notes with Jon Seiger. Mon.: Don Reich Swing Quartet. Tue.: Stanley's Washboard Kings. Music Mon. 7-10, Tue.-Thu. from 8-11, Fri. 9-midnight, Sat. 8:30-midnight.

AE, CB, DC, MC, V.

CBGB—315 Bowery (982-4052). Rock club. 4/29: Back Of The Bus; Barking Tribe; Even The Odd. 4/30: Lovin' Kind; Gimme the Gun. **No credit cards.**

CHICAGO B.L.U.E.S.—73 Eighth Ave., bet. 13th-14th Sts. (255-7373). A new club featuring Chicago area blues artists. Through 5/2: Magic Slim and the Tear-drops. Sets at 9:30, 11 and 12:30 a.m.

No credit cards.

CONDON'S—117 E. 15th St. (254-0960). Cozy restaurant. Every Mon.-Fri. from 5:30-8:30: The Vernel Fournier Trio. Through 5/3: Ray Bryant Trio. 5/4: The Clifford Jordan Big Band. 5/5-10: Uptown String Quartet. Sets at 9:30 and 11:30, with an extra set Fri.-Sat. at 1 a.m. **AE, CB, DC, MC, V.**

CORNELIA STREET CAFE—29 Cornelia St., bet. Bleecker and W. 4th Sts. (989-9319). 4/30 at 9: Laura Warfield. **AE, DC, MC, V.**

EAGLE TAVERN—355 W. 14th St. (924-0275). 5/1: Singer Mick Moloney on banjo and guitar with James Keane on button accordion. **No credit cards.**

FAT TUESDAY'S—190 Third Ave. (533-7902). Through 5/3: Eastern Rebellion with Cedar Walton, Ralph More, David Williams and Billy Higgins. 5/4: Les Paul Trio. 5/5-10: The Scott Hamilton Quintet. Shows Sun.-Thu. at 8 and 10, Fri.-Sat. at 8, 10 and midnight. **AE, CB, DC, MC, V.**

GREENE STREET CAFE—101 Greene St. (925-2415). Multi-level floors for entertainment. 4/29-5/2: Guitarist Ernie Calabria followed by the Hal Schaefer Trio featuring Tony Goldman. 5/3: Dave Berkman Trio. Sets Wed.-Thu., Sun. from 6:30, Fri.-Sat. from 7. **AE, MC, V.**

HORS D'OEUVRE—1 World Trade Center (938-1111). Jazz, dancing, international hors d'oeuvres, and the world's greatest view. Jay D'Amico at the piano from 4-7. The Milton Sealey Trio with Yas Takeda and Bruce Cox, every Tue.-Sat. from 7:30-12:30 a.m. The Steve Bill Trio takes over Sun. from 4-9, and Mon. 7:30-12:30 a.m. Pianist Yvonne Purcell alternates with the trios on Sat. and Sun.

AE, DC, MC, V.

J'S—2581 Broadway, bet. 97th-98th Sts., 2nd floor (666-3600). 4/29: Harold Ousley Quartet. 4/30: Janet Marlow Quintet. 5/1: Randy Sandke Quintet featuring Dan Barrett. 5/2: Ken Peplowski Quintet. 5/3: Ed Omowski/Keith Saunders Quartet. 5/4: Dick Hyman. 5/5: Annette Sanders Quartet. **AE, CB, DC, MC, V.**

KNICKERBOCKER BAR & GRILL—33 University Pl. (228-8490). Atmospheric room with jazz every Wed.-Sat. from 9:45, Sun. from 9:30. 4/29-5/2, 6-9: Pianist Judy Carmichael with Mike Hashim on saxophone. 5/3: Jazz blues singer Tess Marsalis.

AE, MC, V.

KNITTING FACTORY—47 E. Houston St. (219-3055). 4/29, 30: Corner Store Syndicate Festival with Tim Berne, Don Bryon, Ellery Eskelin, Andy Laster, Joe Daley, Frank Lacy, Herb Robertson, Paul Smoker, Drew Gress, Phil Haynes. 5/1: Paul Motian's Electric Bebop Band. 5/2: Yo La Tengo. 5/3: Ebran Elisha Ensemble; Michael Valcovitch. 5/4: The Molecules; Carles Gayle. 5/5: Fred Lonberg-Holm; The Fantods. **AE, MC, V.**

MANNY'S CAR WASH—1558 Third Ave., bet. 87th-88th Sts. (369-2583). Chicago style blues bar. 4/29, 30: Eddy "The Chief" Clearwater. 5/1, 2: Little Buster and the Soul Brothers. 5/3: Blues Jam hosted by the Pops Chubby Blues Band plus special guests. 5/4: Ladies night with Joe Leone's Chop Shop. 5/5: The Brokenhearted Blues Band. Shows nightly from 9, except Sun. at 8:30. **AE.**

MICHAEL'S PUB—211 E. 55th St. (758-2272). Through 5/10, Tue.-Thu. at 9:15, Fri.-Sat. 9:15 and 11:15, Sun. at 6:30: Singer Vic Damone with A Time For Love. Woody Allen holds forth most Mondays. **AE, DC, MC, V.**

RED BLAZER TOO—349 W. 46th St. (262-3112). Wed.: Ron Roulier Quintet followed by the Lester Lanin Orchestra. Thu.: Stan Rubin Band. Fri.: Lou Anderson Band followed by Vince Giordano and the Nighthawks Big Band. Sat.: Singer Remo Capra followed by the Bob Cantwell Band. Sun.: Sol Yaged and his All-Stars followed by Frank Figuera Slam. Mon.: Smith Street Society Band. Tue.: Vince Giordano and the Nighthawks Big Band. **AE, CB, DC, MC, V.**

THE RITZ—254 W. 54th St. (541-8900). 4/29: Yngwie Malmsteen plus R.U. Ready. **No credit cards.**

THE ROCK 'N ROLL CAFE—149 Bleecker St., bet. Thompson and LaGuardia. (677-7630). 4/29: All Star Jam. 4/30: The Dirt Brothers; The Good Rats with Pepe Marchello and Gene Marchello. **AE, MC, V.**

SAMANTHAS'S—1495 First Ave., at 78th St. (744-9288). American-continental restaurant with jazz, Fri.-Sat. 9-1 a.m., Sun. 7-10. 5/1, 2: Patty Bown Duo. 5/3: Eve Zanni Trio. **AE, CB, DC, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Every Tue. and Wed. from 8:30-12:30 a.m.: Janice Friedman's Jazz Trio. Thu. from 8:30-12:30 a.m.: Tim Ferguson Trio. The Ken Brauner Trio play Fri. 9:30-1:30 a.m. Sat. guest bands from 10-2 a.m. Sun.-Mon. from 7-11: Reggi Woods Quartet.

AE, CB, DC, MC, V.

S.O.B.'S—204 Varick St. (243-4940). A club-restaurant-bar featuring the live music of Brazil, Africa, and the Caribbean. 4/29, 30: Gato Barbieri.

AE, CB, DC, MC, V.

SWEET BASIL—88 Seventh Ave. So. (242-1785). Through 5/3: Tommy Flanagan Trio with George Mraz, and Lewis Nash. 5/4: The music of Gil Evans played by the Monday Night Orchestra directed by Miles Evans. 5/5-10: Yosuke Yamashita with Cecil McBee and Pheeroan Akla. Three shows nightly from 10. **AE, MC, V.**

SWEETWATER'S—170 Amsterdam Ave., at 68th St. (873-4100). A next-to-Lincoln-Center eatery with excellent entertainment. 5/1, 2: Cuba Gooding (formerly of Main Ingredient). Every Sun. and Wed. "Sweetwater's Goes Latin" with dancing to different Latin orchestras from 8. Mon.: Comedy Nite.

AE, DC, MC, V.

TAVERN ON THE GREEN—Central Park at W. 67th St. (873-3200). Chestnut Room: American restaurant with jazz every Tue.-Thu. from 9-1 a.m., Fri.-Sat. from 10-2 a.m. 5/5-7, 9: Ben Aranov Trio with Chip Jackson on bass and Dennis Mackrel on drums.

AE, CB, DC, MC, V.

TIME CAFE—380 Lafayette St., at Great Jones St. (533-7000). Downstairs: Every Wed., The Mingus Big Band. Sets at 9 and 11. **No credit cards.**

TRAMPS—45 W. 21st St. (727-7788). 4/30: Bourbon Tabernacle Choir. 5/1: Loup Garou; George Gilmore. 5/2: The Jazz Butcher.

AE, MC, V.

VILLAGE GATE—Bleecker and Thompson Sts. (475-5120). The Real Live Brady Bunch. Tue.-Thu. at 8, Fri.-Sat. at 7:30 and 10, Sun. at 3. Terrace: 4/29-5/3: Andy Bey Trio. Every Mon.: Raphael D'Lugoff Trio. Tue.: Daphne Hellman and Hellman's Angels.

AE, MC, V.

VILLAGE VANGUARD—178 Seventh Ave. So. (255-4037). Through 5/3: Max Roach Quartet with Cecil Bridgewater, Odean Pope and Tyrone Brown. 5/4: The Vanguard Jazz Orchestra. 5/5-10: Johnny Griffin Quartet. **No credit cards.**

VISIONES—125 Macdougall St. (673-5576). 4/29, 30: Alex Blake/Tommy Campbell Quartet. Shows at 9 and 11, with late shows Fri. and Sat. at 1 a.m.

AE, MC.

WETLANDS—161 Hudson St. (966-5244). Environmentally-oriented music club. 5/1: Pops Cool Love; Enemy Squad. 5/2: Merl Saunders and the Rainforest Band. 5/3: Bikini Kill; Bratmobile. 5/4: Frankie Jackson's Soul Kitchen. **AE, MC, V.**

ZINNO—126 W. 13th St. (924-5182). Italian restaurant with music Mon.-Sat. from 8. Through 5/2: Pianist Junior Mance with Marty Rivera on bass and Jackie Williams on drums. 5/3: Cynthia Scott Trio. 5/4-9: Pianist James Williams with Bob Cranshaw on bass.

AE, MC, V.

COUNTRY/WESTERN

LONE STAR ROADHOUSE—240 W. 52nd St. (245-2950). 4/29: Kindred Spirits; Back of the Bus; Jaik. 4/30:

Wall Street Jam. 5/1: Robert Gordon-Chris Spedding Band.
AE, CB, DC, MC, V

COMEDY/MAGIC

BOSTON COMEDY CLUB—82 W. 3rd St., bet. Thompson and Sullivan Sts. (477-1000). Boston's best comedians perform nightly. Through 5/2: Billy Jaye with Jay Mohr and Joe Recca. 5/4: Open Mike with Helen Keaney. 5/5-9: Marc Maron, Charlie Barnett and Dave Attell. Shows Sun.-Thu. at 9:30, Fri.-Sat. at 8, 10 and midnight.
AE, MC, V.

CAROLINE'S COMEDY CLUB—1626 Broadway, bet. 49th-50th Sts. (757-4100). A new location for the club with an exciting modern room. Through 5/3, Tue.-Thu. and Sun. at 8, Fri. at 8 and 10:30, Sat. at 9 and 11:30: Italian comedian Dom Irrera. 5/5-10: Bobby Slayton.
AE, CB, DC, MC, V.

CATCH A RISING STAR—1487 First Ave. (794-1906). Continuous entertainment by comics and singers, seven nights a week. Featuring favorites from "The Tonight Show," "Late Night with David Letterman," and "The Arsenio Hall Show." Shows Sun.-Thu. at 9, Fri. at 8:30 and 11, Sat. at 8, 10:15, and 12:30 a.m.
AE.

COMEDY CELLAR—117 MacDougal St. (254-3630). Shows Sun.-Thu. at 9, Fri.-Sat. at 8, 10 and midnight. *Absolutely Rude*, a new musical revue with music and lyrics by Rick Crom. Wed.-Thu. at 8, Fri.-Sat. at 7.
AE.

COMIC STRIP—1568 Second Ave., bet. 81st-82nd St. (861-9386). Showcase for stand-up comics. Sun.-Thu. the fun starts at 9, Fri. at 9 and 11, Sat. at 8:30 and 10:30. Every Wed., through April: Comic Angel Salazar with *El Barrio '92*.
AE, MC, V.

DANGERFIELD'S—1118 First Ave. (593-1650). Through 5/3: Keith Anthony, Jim David, Willie Asbury, Darrell Hammond, Al Romero, Danny Curtis, and Scott Bruce. 5/4-10: Lenny Travis, Al Romero, Keith Anthony, Johnny Lampert, Willie Asbury, Danny Curtis and Scott Bruce. Sun.-Thu. at 8:45, Fri. at 9 and 11:30, Sat. at 8, 10:30, and 12:30 a.m.
AE, CB, DC, MC, V.

IMPROVISATION—358 W. 44th St. (765-8268). Comics and singers seven nights a week, with regulars Mark Cohen, Joe Mulligan, Mike King and Jerry Diner. Sun.-Thu. from 9, Fri. at 9 and midnight, Sat. at 8, 10:30, and 12:40 a.m.
AE.

MONKEY BAR—60 E. 54th St., in the Elysee Hotel (753-1066). Mon.-Sat. from 5:30-7:30: Pianist Johnny Andrews. Every Fri. and Sat., two shows, first show at 9:30, featuring Mel Martin and Ellen Kaye. Closed Sun.
AE, CB, DC, MC, V.

MOSTLY MAGIC—55 Carmine St. (924-1472). Nightclub-theater-restaurant featuring magic and comedy. 4/29: Comedy-magicians Jamy Ian Swiss and Imam with pianist Rich Sanders. 4/30: Comedy-magician Imam and magician Eric DeCamps. 5/1, 2: Comedy-magicians Bob McAllister and Imam with pianist Rich Sanders. Shows Tue.-Thu. at 9, Fri.-Sat. at 9 and 11.
AE, MC, V.

STAND-UP NEW YORK—236 W. 78th St. (595-0850). Club with comics from TV and the national club scene. Through 5/3: Eddie Brill, Jim David, Ray Romano, and Don McEnery. 5/5-10: Brian McKim, Joe Mulligan, Frank Santorelli and Brian Regan. Sun.-Thu. at 9, Fri. at 9 and 11:30, Sat. at 8, 10 and 12:30 a.m.
AE, MC, V.

DANCING

BARBETTA—321 W. 46th St. (246-9171). Dining and dancing in this elegant landmark room to Hungarian and Russian gypsy music plus Viennese waltzes played by Boris and Yvgeny, every Thu.-Sat. from 8.
AE, CB, DC, MC, V.

BARRYMORE'S HIDEAWAY—32 W. 37th St. (947-8940). Dining and cheek-to-cheek dancing to the Mike Cossitrio, Mon.-Thu. 7:30-midnight, Fri.-Sat. till 2 a.m.
AE, CB, DC, MC, V.

COUNTRY CLUB—210 E. 86th St. (879-8400). Elegant, romantic 1940's style supper club featuring dining and dancing to Gerard Carelli and the Country Club Swing Orchestra, Mon.-Sat. from 7:30. Cabaret show every Wed. at 9:30.
AE, DC, MC, V.

CAFE SOCIETY—915 Broadway at 21st St. (529-8282). Dine and dance every Mon.-Tue. from 8-midnight to Stan Bronstein and the Swing Fever Orchestra. Wed.:

Jazz and blues. Thu. 9-11: "Cafe La Cage" featuring celebrity impersonators. Fri.-Sat. live D.J. at 11.
AE, DC, MC, V.

THE CHINA CLUB—2130 Broadway, bet. 74th-75th Sts. (877-1166). Rock and roll dance club. 4/29: Sam Ash Music Clinic featuring Reb Beach; Pro-Jam featuring Memphis Soul Review and special guests Phil Bono and the Innocents. 4/30: D-Kay; Uncle Dad. 5/2: Play of Soul. 5/5: Emerald City; Gary Silver.

No credit cards.

MAXIM'S—680 Madison Ave., at 61st St. (751-5111). Belle Epoque restaurant with dancing to the Maxim's 5-Piece Band every Mon.-Wed. from 8, Fri.-Sat. from 9. **Le Rendez-vous**: Every Tue.-Sat. from 9-1 a.m.: Singer-pianist Chris Barrett in *Barrett's Broadway ... Then and Now*. **L'Omnibus**: Every Mon.-Fri. from 5-9: Pianist Irving Fields. Through 9/30: Singer-pianist Mark Nadler with *the Best of Broadway*, Tue.-Thu. from 9-midnight, Fri.-Sat. midnight to 2 a.m.
AE, CB, DC, MC, V.

ROSELAND—239 W. 52nd St. (247-0200). The world-famous ballroom features a 700-seat restaurant-bar, and is open for dancing Thu. and Sun. from 2:30-11. 5/1: Ziggy Marley and the Melody Makers plus Eye & I.
AE, V.

THE SUPPER CLUB—240 W. 47th St. (921-1940). Romantic elegant 40's style club with dining and dancing to a trio from 8, alternating with the big band sound of the Supper Club Orchestra directed by Barry Levitt from 9.
AE, CB, DC, MC, V.

CABARET

THE BALLROOM—253 W. 28th St. (244-3005). Through 5/2, Tue.-Thu. at 9, Fri.-Sat. at 9 and 11:15: Iris Chacon, Queen of the Floorshow. 5/4 at 8: Opal Nera Cabaret Series featuring Sylvia Syms. 5/5-30: Donna Blue Lachman.
AE, MC, V.

DON'T TELL MAMA—343 W. 46th St. (757-0788). 4/29: Jack Labow; Alie Marie Roberts; Maria Bostick and Seth Rudetsky. 4/30: *Hollywood Opera*, musical revue; Bob Curtiss. 5/1: Marc St. Camille; Marieann Merinolo. 5/2: Hedi Munro; Donna Kincaid; Gotham City Improv. 5/3: Sidney Myer; Susan Powers. 5/4: Richard Wall Presents *Hearts & Voices Benefit*; Joy Kelly, Allan Ryan and Elizabeth Wagner; Jay Gayner and Mark E. Stephens. 5/5: Mitch Allen; Jack Labow. Shows at 8 and 10.
No credit cards.

DUPLEX—61 Christopher St. (255-5438). Cabaret piano bar. 4/29: Stand-Up Comedy Explosion; Stars of Tomorrow Revue. 4/30: Scott Blakeman, Eric Rockwell and Carolyn May; Ralph McCain.
No credit cards.

EIGHTY EIGHT'S—228 W. 10th St. (924-0088). 4/29: Yanna Avis; Arron Battle. 4/30: Zora Rasmussen; Deb Boily. 5/1: Cynthia Crane; Miss Coco. 5/2 Sarah Zahn; Heidi Mollenhauer and Bobby Peaco; Loons & Toons/Baus & Troche. 5/3: *Picking Up The Pieces*, Skip Kennon original revue. 5/4: *Here's To Our Friends ...* The AIDS Music Revue. 5/5: Bill Wright; Laurel Casey.
No credit cards.

55 GROVE STREET—55 Grove St. (366-5438). 4/29: Teressa Esposito and Cynthia Miller. 4/30: Teri Coyne. 5/1: Joe Simmons; I've Got A Mind To Ramble With Gail Lou. 5/2: Bill Mazza; Lynn Ross; Dead Comics Society. 5/3: Clyde Schechter; Gerta Grunen with Christopher Denny. 5/5: J. Q. and the Bandits.
No credit cards.

JUDYS—49 W. 44th St. (764-8930). Restaurant-cabaret. 4/29, 30: Diahne Grosjean with pianist Jason Brown. **Piano Bar**: Tue.: David Lahm. Wed.-Thu.: Jerry Scott. Fri.: Wendy Domarecki. Music from 8-1 a.m.
AE, MC, V.

THE RAINBOW ROOM—65th Floor, GE Building, 30 Rockefeller Plaza. (632-5000). Dine and dance to the Rainbow Room Dance Band alternating with Mauricio Smith and Friends, Thu.-Thu. 7:30-1 a.m., Fri.-Sat. to 2 a.m., Sun. 5-midnight. **Rainbow & Stars**: Elegant cabaret room with a spectacular view. Through 5/9, at 9 and 11:15: *'S Wonderful*, *'S Marvelous*, *'S Gershwin!* a new musical revue featuring Judy Blazer, Stan Freeman, Peter Reardon, Fred Wells, Carol Woods and Jo Anne Worley. 5/3 at 7 and 9:30: *The Music of Time ... Jonathan Schwartz and Friends* featuring radio personality-singer-raconteur Jonathan Schwartz and special guest.
AE.

RUSSIAN TEA ROOM—150 W. 57th St. (265-0947). Cabaret: Clubby room with Betty Buckley on 5/3 at 8,

with a 10:30 show added on demand. 5/4 at 8: Cabaret Showcase Series with Shelly Markham and special guest Bonnie Franklin.
AE, CB, DC, MC, V.

STEVE MCGRAW'S—158 W. 72nd St. (595-7400). Cabaret theatre supper club. *Forever Plaid*, Tue.-Fri. at 8, Sat. 7:30 and 10:30, Sun. 3 and 7:30. 4/30 at 10:30: Sharon Douglas.

AE, DC, MC, V.

TATOU—151 E. 50th St. (753-1144). 4/29 at 10:30: Rocco Primavera and his New Jersey Nightengales. 4/30 at 8 and 10: Hot Jazz with Maryl Epps and the Nat Jones Trio.
AE, CB, DC, MC, V.

HOTEL ROOMS

ALGONQUIN—59 W. 44th St. (840-6800). **Oak Room**: Through 5/30, Tue.-Thu. at 9:30, Fri.-Sat. at 9:30 and 11:30: Sylvia Syms Sings Sinatra. 5/3 at 8:30: Alex Bennett Kahn.
AE, CB, DC, MC, V.

BEEKMAN TOWER—3 Mitchell Place, at 49th St. and First Ave. (355-7300). **Top of the Tower**: Piano lounge with spectacular panoramic views of Manhattan. Singer-pianist Robert Mosci plays every Tue.-Thu. from 9-1 a.m., Fri.-Sat. from 9-2 a.m.
AE, CB, DC, MC, V.

CARLYLE—Madison Ave. and 76th St. (744-1600). **Cafe Carlyle**: Through 6/27, Tue.-Sat. at 8:45 and 10:45: Bobby Short. **Bernelmans Bar**: Through 6/27, Tue.-Sat. from 9:45-12:45 a.m.: Jazz singer-pianist Barbara Carroll.
AE, CB, DC, MC, V.

DRAKE—440 Park Ave., at 56th St. (421-0900). **The Drake Bar**: Singer-songwriter-pianist Jimmy Roberts plays Porter and Gershwin songs plus favorite Broadway show tunes every Tue.-Sat. from 8-midnight.
AE, CB, DC, MC, V.

HALCYON—151 W. 54th St., in the Rihga Royal Hotel (468-8888). **Piano Room**: Singer-pianist Cathy Herndon plays every Tue.-Sun. from 8:30-12:30 a.m.
AE, CB, DC, MC, V.

NEW YORK VISTA—3 World Trade Center (938-9100). **Greenhouse**: Dine and dance every Sat. from 8-11 to the music of the Cabot-Scott Trio.
AE, CB, DC, MC, V.

PARKER MERIDIEN—119 W. 56th St. (245-5000). **Le Bar Montparnasse**: Every Fri.-Sat. from 9-1 a.m.: Jazz-singer Daryl Sherman.
AE, CB, DC, MC, V.

PIERRE—2 E. 61st St. (940-8185). **Cafe Pierre**: Pianist-singer Kathleen Landis returns for her seventh consecutive season, Tue.-Sat. from 8-1 a.m.
AE, CB, DC, MC, V.

PLAZA ATHENE—Madison Ave. at 64th St. (734-9100). **Le Regence**: Pianist-singer Bob Kail plays Tue.-Sat. from 8-midnight.
AE, CB, DC, MC, V.

THE STANHOPE—995 Fifth Ave., at 81st St. (288-5800). **Dining Room**: Pianist Tony Monte plays every Tue.-Sat. from 6-10.
AE, CB, DC, MC, V.

U N PLAZA-PARK HYATT—1 United Nations Plaza, at 44th St. (355-3400). **Ambassador Lounge**: Pianist Jeffrey Dawson plays Sun.-Thu. 5:30-12:30 a.m., pianist Andy Wasserman plays Fri.-Sat. 5-9 and Richard Atkins takes over from 9-1 a.m.
AE, CB, DC, MC, V.

PIANO ROOMS

BRUNO—240 E. 58th St. (688-4190). Northern Italian art-deco restaurant with singer-pianist Danny Nye every Tue.-Fri. from 9-1 a.m., Sat. 10-2 a.m.
AE, MC, V.

CAFE 44—315 W. 44th St. (581-3080). 1930's art deco style continental restaurant. Every Wed.-Sun. from 6-8: Harpist Saori with Kikuri on violin, followed by singer pianist Priscilla Hood. Wed.-Sat. from 8-midnight. Mon.-Tue. from 6-11, singer pianist Bob Shepard.
AE, MC, V.

DIVA—306 E. 81st St. (650-1928). An intimate new room in a brownstone with singer-pianist Charles De Forest every Mon.-Sat. from 8-12:30 a.m.
MC, V.

PARADIS BARCELONA—145 E. 50th St. (754-3333). Catalan-Mediterranean restaurant with pianist Raphael Tomas every Tue.-Sat. from 6:30-11.
AE, CB, DC, MC, V.

STELLA DEL MARE—346 Lexington Ave. bet. 39th-40th Sts. (687-4425). Singer-pianist Bob Shepard performs, Thu.-Sat. from 6-11.
AE, CB, DC, MC, V.

RADIO

HIGHLIGHTS

COMPILED BY STEPHEN DUBNER

WFUV — 90.7 FM
WNCN — 104.3 FM
WNYC — 93.9 FM
WQXR — 96.3 FM;
1560 AM

Wed., April 29

2:00/WNCN—**Hummel:** Cto. for Trumpet in E-Flat; **Telemann:** *Don Quichotte*, Suite.
WQXR—Schubert: Fantasia for Piano Four-Hands in F.
3:00/WNCN—**I. Albéniz:** *Asturias*.
WQXR—Bach: Brandenburg Cto. No. 1 in F.
4:00/WNCN—**Gossec:** Gavotte; **Vivaldi:** Cto. for Strings in D.
WQXR—Gershwin: Second Rhapsody for Piano and Orch.
5:00/WNCN—**Gershwin:** Variations on "I Got Rhythm."
WQXR—Elgar: Serenade for Strings in e.
6:00/WNCN—**Rimsky-Korsakov:** *The Snow Maiden*, "Dance of the Tumblers."
7:00/WNCN—**Saint-Saëns:** *Carnival of the Animals*, "Swan"; **Hadley:** *Scherzo Diabolique*.
WQXR—Delibes: *Coppélia*, Act I.
8:00/WNCN—**Haydn:** Sym. No. 80 in d.
WQXR—Sibelius: Sym. No. 4 in a; **Saint-Saëns:** *Samson and Delilah*, Excerpts.
9:00/WNCN—**Debussy:** *La Mer*.
WQXR—"Young Artists Showcase": **Bach:** *Sinfonia*; **Brahms:** Four Piano Pieces; **Bloch:** Cto. Grosso No. 1. Soloists: Bruser, Rintoul.

Thu., April 30

2:00/WNCN—**Liszt:** Cto. for Piano No. 1 in E-Flat; **Haydn:** Divertimento for Winds No. 13 in E-Flat.
WNYC—Tchaikovsky: *The Tempest*.
WQXR—Beethoven: Sonata for Violin and Piano No. 5 in F, "Spring."

3:00/WNCN—**Saint-Saëns:** Intro. and Rondo Capriccioso.
WNYC—Beaser: *Song of the Bells*; **Zwiliich:** Double Qt.
WQXR—Barber: *Souvenirs*.
4:00/WNCN—**Bach:** Fugue in g, "Little"; **Playford:** "Dances for Two Couples."
WQXR—Neruda: Cto. in E-Flat for Trumpet and Strings.
5:00/WNCN—**Rossini:** *Silken Ladder*, Ov.; **C.P.E. Bach:** Sym. No. 4 in G; **Suppé:** *Light Cavalry*, Ov.
WQXR—Alfven: Swedish Rhapsody No. 1.
6:00/WNCN—**Bach:** Toccata and Fugue in d.
7:00/WNCN—**Debussy:** *Prelude to the Afternoon of a Faun*; **Haydn:** Sym. No. 2 in C; **J.C. Bach:** Cto. for Fortepiano in B-Flat.
WQXR—Brahms: Trio for Clarinet, Cello, and Piano in a.
8:00/WNCN—**Mozart:** Violin Sonata No. 23 in D; **Boccherini:** Guitar Qnt. No. 6 in G.
WQXR—Dvorák: *Te Deum*; **Poulenc:** Mass in G; **Bernstein:** *Missa Brevis*.
9:00/WNCN—**Tchaikovsky:** Cto. for Piano No. 1 in b-flat.
Fri., May 1

2:00/WNCN—**Purcell:** *Abdelazer*, Incidental Music; **Haydn:** Sym. No. 4 in D.
WNYC—Brahms: Clarinet Trio in a; **Bliss:** *A Colour Symphony*.
WQXR—Mozart: Qnt. for Piano and Winds in E-Flat.
3:00/WNCN—**R. Strauss:** *Der Rosenkavalier*, Waltzes; **Babell:** Cto. for Recorder No. 1 in C.
WNYC—Copland: *In the Beginning*.
WQXR—Tchaikovsky: *Swan Lake*, Suite.
4:00/WNCN—**Mozart:** *Marriage of Figaro*, Ov.
WQXR—Bach: Cto. for Two Violins in d.

5:00/WNCN—**Saint-Saëns:** *Samson and Delilah*, "Bacchanale"; **C.P.E. Bach:** Sym. No. 2 in B-Flat.
WQXR—Dvorák: *In Nature's Realm*, Ov.
6:00/WNCN—**Mozart:** *Magic Flute*, Ov.; **Vivaldi:** Cto. for Recorder in C.
7:00/WNCN—**Copland:** *El Salon Mexico*.
WQXR—Dvorák: Sextet for Strings in A.
8:00/WNCN—**Beethoven:** Piano Sonata No. 12 in A-Flat; **Cambini:** Sym. in D.
WQXR—Haydn: Sym. No. 92 in G; **Stravinsky:** Violin Cto. in D.
9:00/WNCN—**Bach:** Orch. Suite No. 2 in b.
WQXR—Brooklyn Philharmonic Orchestra: *Fauré:* Cto. for Violin and Orch.; **Wagner:** *Siegfried*, Act III.
Sat., May 2

10:00 a.m./WNCN—**G. Gabrieli:** Canzon IX; **Boyce:** Sym. No. 1 in B-Flat.
11:00 a.m./WNCN—**Brahms:** Hungarian Dance No. 6 in D; **Vivaldi:** Cto. for Oboe No. 12 in C.
NOON/WNCN—Bach: Brandenburg Cto. No. 4 in G; **Telemann:** Festive Suite in A.
1:00/WNCN—**Beethoven:** *Léonore Overture*, No. 3; **Mozart:** Sym. No. 18 in F.
2:00/WNCN—**Weber:** Cto. for Clarinet No. 2 in E-Flat; **M. Haydn:** Sym. No. 23 in D.
WQXR—Lyric Opera of Chicago: *Boito:* *Mefistofele*. Conductor: Bartoletti; cast: Ramey, Johansson, Millo, Johnson.
3:00/WNCN—**Rossini:** *Barber of Seville*, Ov.; **Vivaldi:** Cto. for Violin No. 7 in B-Flat, "La Cetra".
4:00/WNCN—**Mendelssohn:** *A Midsummer Night's Dream*, Ov.; **Mozart:** Violin Sonata in C.
5:00/WNCN—**Wagner:** *The Flying Dutchman*, Ov.; **Haydn:** String Qt. in D.

6:00/WNCN—**Bizet:** *L'Arlésienne*, Suite No. 1; **Neruda:** Cto. for Trumpet in E-Flat.
7:00/WNCN—**J. Strauss II:** *Die Fledermaus*, Ov.; **Vieuxtemps:** Cto. for Violin No. 5 in a.
8:00/WQXR—The Cleveland Orchestra. **Tippett:** "Fantasia Concertante on a Theme of Corelli"; **Beethoven:** Piano Cto. No. 2 in B-Flat.
9:00/WNCN—**Berlioz:** *Harold en Italie*.
Sun., May 3

10:00 a.m./WNCN—**"Classic Guitar."** **Dvorák:** Sym. No. 9 in d, "From the New World," Excerpts.
WNYC—Rossini: *Tancredi*, Ov.; **Vaughan Williams:** Sym. No. 5.
WQXR—Beethoven: Sym. No. 1 in C; **Dvorák:** Qt. for Strings No. 12 in F, "American."
11:00 a.m./WNCN—**Chabrier:** *España*; **Mozart:** Divertimento for Strings in F.
WNYC—Liadov: "Variations on a Polish Theme."
WQXR—C.P.E. Bach: Sym. for Strings No. 5 in b, "Hamburg"; **Prokofiev:** Cto. for Piano No. 4 in B.
NOON/WNCN—Prokofiev: *Lieutenant Kijé*; **C. Stamitz:** Cto. for Flute and Oboe in G.
WNYC—Weber: *Invitation to the Dance*; **Brahms:** Violin Cto. in D.
1:00/WNCN—Chicago Symphony Orchestra. **Brahms:** Sym. No. 3 in F; **Ravel:** *Daphnis and Chloé*, Suite No. 2. Conductor: Mehta.
WNYC—Husa: String Qt. No. 2.
WQXR—Mozart: *A Musical Joke*; **Fauré:** *Masques et Bergamasques*.
2:00/WNYC—"Library of Congress Concerts." **Bloch:** Piano Qnt. No. 21; **Mendelssohn:** Piano Qt. in b.
WQXR—Schumann: Sym. No. 4 in d; **Field:** Sonata for Piano No. 4 in B.

3:00/WNCN—**Bach:** *Ave Maria*; **Vivaldi:** Cto. for Violin No. 1 in B-Flat, "La Stravaganza."
WQXR—Rachmaninoff: Cto. for Piano No. 3 in d; **Copland:** *Billy the Kid*, Ballet Suite.
4:00/WNCN—**Wagner:** *Tristan und Isolde*, Prelude and "Liebestod"; **Handel:** Cto. Grosso No. 11 in A.
5:00/WNCN—**Debussy:** *Suite Bergamasque*; **Mozart:** Cto. for Horn No. 3 in E-Flat.
6:00/WNCN—**Gershwin:** *An American in Paris*.
7:00/WNCN—**J. Williams:** *Cowboys Overture*; **Quantz:** Cto. for Flute in G.
8:00/WQXR—"Sunday Night Opera House." **Mozart:** *The Marriage of Figaro*. Metropolitan Opera Orchestra. Conductor: Levine; soloists: Upshaw, Kanawa, Laciura, Von Otter, Troyanos, Plishka, Hampson.
9:00/WNCN—**Bruch:** Cto. for Violin No. 1 in g.
Mon., May 4

2:00/WNCN—**Liszt:** *Mephisto Waltz*, No. 1; **Holst:** *Moorish Suite*.
WNYC—Mozart: Horn Cto. in E-Flat; **Weber:** Eight Pieces.
WQXR—Dvorák: *Golden Spinning Wheel*.
3:00/WNCN—**Gounod:** *Funeral March of a Marionette*; **C. Fasch:** Cto. for Trumpet, Oboe, and Violin in E.
WNYC—Beethoven: Sym. No. 4.
WQXR—Bizet: *L'Arlésienne*, Suite No. 1.
4:00/WNCN—**Ponchielli:** *La Gioconda*, "Dance of the Hours."
WQXR—Handel: Cto. Grosso No. 6 in g.
5:00/WNCN—**Holst:** *Planets*, "Jupiter"; **Albinoni:** Cto. for Trumpet in C.
WQXR—Mozart: German Dances.
6:00/WNCN—**Villa-Lobos:** Chorus No. 1; **Boyce:** Sym. No. 5 in D.

7:00/WNCN—**Rossini:** *L'Italiana in Algeri*, Ov.
WQXR—Liszt: *Symphonic Poem No. 3*.
8:00/WNCN—**Brahms:** Violin Sonata No. 3 in d; **Haydn:** Piano Trio No. 27 in C.
9:00/WNCN—**Janáček:** *Sinfonietta*.
WQXR—The Royal Concertgebouw Orchestra: **Bruckner:** Sym. No. 5 in B-Flat. Conductor: Chailly.
Tue., May 5

2:00/WNCN—**Gershwin:** *Rhapsody in Blue*.
WNYC—Brahms: *Also Rhapsody*.
WQXR—Mendelssohn: Cto. for Piano, Violin, and Strings in d.
3:00/WNCN—**Verdi:** *La Traviata*, "Sempre Libera"; **Martin:** Sym. in g.
WNYC—Bax: Sym. No. 5.
WQXR—Tchaikovsky: *Romeo and Juliet*.
4:00/WNCN—**Litolf:** *Concerto Symphonique*, Scherzo.
WQXR—Respighi: *Ancient Airs and Dances*, Suite No. 1.
5:00/WNCN—**Rossini:** *Barber of Seville*, "Largo al Factotum."
WQXR—Ravel: *Rapsodie Espagnole*.
6:00/WNCN—**Bach:** *Anna Magdalena Notebook*, "Little Suite."
7:00/WNCN—**Smetana:** *Má Vlast*, "Moldau."
WQXR—"Live From Lincoln Center: New York Philharmonic." **Dukas:** *The Sorcerer's Apprentice*; **Tchaikovsky:** Sym. No. 5 in e; **Barber:** Cello Cto. Conductor: Masur; cellist: Munroe.
8:00/WFUV—"A Box at the Opera." **Martin:** *Le Vin Herbe*.
WNCN—Mozart: Cto. for Flute No. 2 in D; **Mendelssohn:** Piano Sonata in B-Flat.
WNYC—Bloch: Suite Modal for Flute and Orch.; **Debussy:** Sonata for Flute, Harp, and Viola.
9:00/WNCN—**Haydn:** Sym. No. 104 in D, "London."

TELEVISION

HIGHLIGHTS

COMPILED BY STEPHEN DUBNER

2 WCBS
4 WNBC
5 WNYW
7 WABC
9 WWOR
11 WPIX
13 WNET
20 WLII
21 WNYC
49 WEDW
50 WNJM
55 WLIG
AMC American Movie Classics
A-E Arts & Entertainment
B-E Black Entertainment Television
BRV Bravo
CNN Cable News Network
MAX Cinemax
CUNY City University Television
CC Comedy Central
DIS The Discovery Channel
DIS The Disney Channel
ESPN ESPN
FAM The Family Channel
HBO Home Box Office
ILC The Learning Channel
LIFE Lifetime
MSG Madison Square Garden Network
TMC The Movie Channel
MTV Music Television
TNN The Nashville Network
NICK Nickelodeon
SHD Showtime
SC Sportschannel
TBS Turner Broadcasting System
TNT Turner Network Television
USA USA Network
VH1 VH1

WED., APR. 29

7:00 p.m.
9 **Cosby Show Marathon.** Six consecutive episodes of the beloved sitcom, which is going off the air (see Thursday at 8:00 p.m. on 4).

8:00
2 **Batman** (1989). Director Tim Burton's film is Wagnerian pop, grand and gloomy. Batman (Michael Keaton) and his vile nemesis the Joker (Jack Nicholson) are two halves of the same obsession, linked by personal history and temperament. This *Batman* is out of balance—witty and flamboyant but

also depressed. The whole movie, however, looks great, thanks to the late designer Anton Furst. (2 hrs. 45 min.)

5 **48 Hours** (1982). Violent, profane, and funny. Con artist Eddie Murphy is let out of prison for two days to help police detective Nick Nolte find a vicious cop-killer. Forced to work together, they fight regularly and nearly get killed; they're a great odd couple. (2 hrs.)

13 **49 Braving Alaska.** A *National Geographic Special* about some of the last pioneers going—families who choose to stand up to the Alaskan wilderness and the snow, isolation, and darkness that go along with it. (1 hr.) Also shown at 9:00 on 23.

MAX **Bananas** (1971). The funniest and most wildly creative of Woody Allen's early movies. He's the nebbish who gets involved in a Cuban-style revolution in order to impress his girlfriend. With Louise Lasser. (1 hr. 30 min.)

9:00
27th Annual Academy of Country Music Awards. A live broadcast from that capital of country music—Hollywood, California. Clint Black, Lorrie Morgan, and Travis Tritt are the hosts; Garth Brooks, Reba McEntire, and Alabama are among those who will perform and, in all likelihood, pick up a few trophies.

13 **1,000 Pieces of Gold.** (Reviewed in this issue.) Rosalind Chao plays Lulu Natho, a Chinese woman sold into slavery by her destitute father. Lulu is shipped to San Francisco and ends up in a brothel in an Idaho mining town, where her wit and will serve her well. (1 hr. 30 min.) Also shown Thursday at midnight.

3:00 a.m.
5 **American Hot Wax** (1978). Kids are smitten by rock and roll, battling the stuffed-shirt elements who think it's subversive. Fun, with colorful performances by Tim

McIntire, Laraine Newman, Chuck Berry, and Jerry Lee Lewis. (2 hrs.)

THU., APR. 30

8:00 p.m.
3 **The Cosby Show.** The last hurrah of the wildly successful sitcom's eight-year run. A lot of loose ends are tied up in this one-hour episode, allowing Cliff and Clair Huxtable (Bill Cosby and Phylicia Rashad) the chance to spend a bit of time alone and dance off into the shadows.

9:00
13 **Lódz Ghetto** (1988). Alan Adelson and Kathryn Taverna's searing documentary about the Polish city's resistance to the Nazis, focusing on the tragic figure of the Nazi-appointed leader of the ghetto. With the voice of Jerzy Kosinski. (2 hrs.) Also shown Sunday at 6:00 p.m.

10:00
55 **Body Heat** (1981). Lawrence Kasdan's humid, self-conscious imitation of those deliciously paranoid forties pictures (*Double Indemnity*, *The Postman Always Rings Twice*) in which a sexually overpowering woman turns a decent but weak man into a remorseless killer. With William Hurt and Kathleen Turner. (2 hrs.)

10:05
TBS **Street Smart** (1987). A clever, sarcastic little melodrama about journalistic ethics. Christopher Reeve plays a reporter for a glossy weekly; stymied since he's not much of a reporter, he fakes a story about the lifestyle of a black pimp. With Morgan Freeman, Kathy Baker. (2 hrs.)

10:30
AMC **The Big Clock** (1948). The film noir nugget of which *No Way Out* was a remake. Ray Milland, Charles Laughton, and Maureen O'Sullivan star in an edgy thriller about a crime-magazine editor who commits murder. (2 hrs.)

MIDNIGHT
7 **The Return of the Pink Panther** (1975). Hardly the best of the

series but a joy to behold nevertheless, due solely to the brilliant idiocy passed off by Peter Sellers as Inspector Clouseau. The plot, involving the theft of the Pink Panther diamond, is almost incidental. With Christopher Plummer, Catherine Schell, Herbert Lom. (2 hrs.)

1:00 a.m.
USA **Raggedy Man** (1981). Sissy Spacek is enchanting playing a telephone operator with two small children in a small Texas town during World War II. She braves the town's disapproval and has an affair with a young sailor on leave (Eric Roberts). With Sam Shepard. (2 hrs.)

FRI., MAY 1

7:30 p.m.
9 **The New York Mets,** trying to shake off early-season lethargy, play last year's surprising National League champions, the **Atlanta Braves.** Same two teams Sunday at 2:00 p.m.

8:00
BRV **'Round Midnight** Bertrand Tavernier's exquisite film about a black American bebop player exiled in Paris. Dale Turner, played by the legendary tenor saxophonist Dexter Gordon, arrives in Paris in 1959, a burnt-out alcoholic. He falls into the hands of a young French fan (François Cluzet) who keeps Dale on his feet. Gordon himself is remarkable—the smoky voice, the unforced humor and grandeur. (2 hrs. 30 min.)

9:00
51 **Eye on Dance.** A segment from 1988 featuring Clark Tippet, choreographer/dancer from the American Ballet Theater, and Kevin McKenzie, an ABT principal. (30 min.)

9:00
13 **Waldo Salt: A Screenwriter's Journey.** Waldo Salt's first screenplay, for *The Shopworn Angel*, was produced by Joseph L. Mankiewicz, with a cast featuring James Stewart, Margaret Sullivan, and Walter Pidgeon. But Salt, a Communist, was

eventually blacklisted, and the future seemed dim. This documentary, by two of Salt's former writing students, details how he came back to the top of his game, writing *Midnight Cowboy*, *Serpico*, and *Coming Home*. (1 hr.) Also shown at midnight on 13 and 23.

10:00
7 **20/20—"Anatomy of a Murder."** (Reviewed in this issue.) An investigation into a 1990 Texas murder case about which law-enforcement authorities may not have been telling the entire truth. (1 hr.)

13 **Nolan Ryan: Feel the Heat.** A one-hour profile of the baseball pitcher who continues to defy the aging process, now entering his twenty-fifth year of pro ball. And longevity is hardly Ryan's only attribute—included here are clips of his seven no-hitters and his 300th career victory. With comments from the Old Guard (Hank Aaron, Don Drysdale) and the new (Bo Jackson).

10:35
TBS **Marie: A True Story** (1985). In the early seventies, Marie Ragghianti (Sissy Spacek), a real-life heroine, takes a job in Tennessee's state house and realizes she's landed right in the middle of a clemency-selling racket. The sole support of her three young children, she desperately needs work and wants to believe in the governor (Don Hood) but can't. An altogether convincing portrait of the way corruption works. With Jeff Daniels, John Cullum. (2 hrs.)

1:00
23 **The Man With the Golden Arm** (1955). Frank Sinatra plays the heroin addict in Otto Preminger's stylish, though dated, adaptation of the Nelson Algren novel. With Kim Novak, Eleanor Parker, and a shimmering score by Elmer Bernstein. (2 hrs.)

SAT., MAY 2

12:30 p.m.
3 **NBA Basketball.** A pair of playoff games, either of which could be

the deciding game of an opening-round series or the first game in a conference semifinal.

13 **Through Madness.** Three people, all of them mentally ill and veterans of institutions, discuss their madness and how they feel about it. (30 min.)

510 **Dominick and Eugene** (1988). An old-fashioned, melodramatic, and very effective story of twin brothers, one an ambitious medical student (Ray Liotta), the other a mentally handicapped gargageman (Tom Hulce). With Jamie Lee Curtis; directed by Robert M. Young. (2 hrs.)

1:05
TMC **One Good Cop** (1991). Artie Lewis (Michael Keaton) is a New York police detective who is named guardian of three children when his longtime partner is killed. But Lewis's salary isn't enough to support his sudden family, and he takes a long, hard look at the money-making opportunities at his fingertips. (2 hrs.) Also shown at 9:00 p.m.

2:00
13 **Hard Drugs, Hard Choices in Connecticut.** The second and final segment of a panel discussion, led by Fred Friendly, designed to find remedies for the Nutmeg State's drug problems. (1 hr.)

3:00
2 **NCAA Gymnastics Championships.** The men's collegiate championships, on tape, from the University of Nebraska in Lincoln. (1 hr.)

A-E **Double Indemnity** (1944). Barbara Stanwyck gives a great performance as the steamy California slut who ensnares Fred MacMurray (the embodiment of the banality of evil) into murdering her husband for his insurance. Edward G. Robinson is the bulldoglike insurance-company Javert. A taut, stunningly effective melodrama, directed by Billy Wilder. (2 hrs.)

TELEVISION

8:00

2 Turner and Hooch (1989). Tom Hanks stars as a fussy budget bachelor policeman who inherits a big, wet, sloppy dog when a friend is murdered. Hanks, wrestling with the animal in his underwear, is as charming and physically adroit as ever, but it's the dog's slobber, falling everywhere, that director Roger Spottiswoode seems most interested in. (2 hrs.)

TNT Mogambo (1954). Sterling remake of *Red Dust*, with reprises by screenwriter John Lee Mahin and Clark Gable. Filling out the love triangle that blooms in Africa are Ava Gardner and Grace Kelly. (2 hrs. 30 min.)

OIS Doctor Zhivago (1965). David Lean's epic love story, based on the Boris Pasternak novel, wears its emotions on its sleeve, but is utterly engrossing. War and peace, snow and sunshine, heartbreak and rapture. With Omar Sharif, Julie Christie, Alec Guinness, Rod Steiger, Geraldine Chaplin. (3 hrs. 30 min.)

11:30

7 F/X (1986). A consistently entertaining thriller about a movie-special-effects man (Bryan Brown) who is hired by the Justice Department to stage the assassination of a Mafia boss who has decided to sing. The hero, of course, is double-crossed and must clear his name by using his strange talents. (2 hrs.)

SUN., MAY 3

12:30 p.m.

4 NBA Basketball. A pair of playoff games, either final games in first-round series or the first games of conference semifinals.

10 Jaws (1975). For pure adventure, thrill, technical effects, and genuinely scary moments, this is all you could ask for. An eastern beach community is terrorized as a shark dines in the neighborhood. With Roy Scheider, Robert Shaw, and Richard Dreyfuss. Directed by Steven Spielberg. (2 hrs. 30 min.)

3:00

13 A Jumpin' Night in the Garden of Eden. A look at the revitalization of klezmer music and two of its more successful practitioners: New York's Kapelye and the Klezmer Conservatory Band of Boston. (1 hr.)

5:30

9 Old Gringo (1989). A prim American spinster gets caught up in a love triangle with an expatriate journalist and a dashing young general in Pancho Villa's army. Studied but strong, with good performances by Jane Fonda, Gregory Peck, and Jimmy Smits. Luis Puenzo directed; based on Carlos Fuentes's novel. (2 hrs.)

7:00

4 Dayo. A new Disney movie starring Delta Burke as a woman who, at a very difficult point in her life, is visited by Dayo, an imaginary friend whom she hasn't seen since childhood. (2 hrs.)

AMC A week-long Barbara Stanwyck film festival begins tonight with **The Mad Miss Manton** (1938), a lightweight but enjoyable whodunit. Monday at 7:00 p.m., **Stella Dallas** (1937), one of the finest pieces of melodrama committed to film. And Tuesday at 7:00 p.m., **Breakfast for Two** (1937), a very screwy and uproarious comedy.

OIS The Jungle Book (1967). Walt Disney's captivating animated feature, based on the Mowgli stories of Rudyard Kipling. Mowgli, of course, is the young Indian boy raised by wolves who, with the mean-spirited tiger Shere Khan on the loose, is sent back to town to live with the other humans. Featuring the voices of Phil Harris, Sebastian Cabot, Louis Prima, George Sanders. (1 hr. 30 min.)

7:30

3 Bringing Up Baby (1938). Howard Hawks's masterpiece of inspired silliness. Poor Cary Grant, on the eve of his wedding, crosses paths with Katharine Hepburn and her very large cat, who chase him all the way to Connecticut, where he becomes further entangled with the fearsome May Robson, Barry Fitzgerald, and a small dog. (2 hrs.)

8:00

13 Au Revoir, Les Enfants (1987). Louis Malle's exquisite fictionalized memoir of the cold winter of 1943-1944, when he boarded at a Catholic school near Fontainebleau and nearly betrayed to the Nazis—through intellectual vanity—a young Jewish student. In French, with subtitles. (2 hrs.)

9:00

2 Baby Snatcher. (Reviewed in this issue.) Veronica Hamel is the title character, a frustrated wife who fakes a pregnancy and snatches a baby belonging to Nancy McKeon, ready to pass it off as her own child. (2 hrs.)

4 Trial: The Price of Passion. (Reviewed in this issue.) Peter Strauss plays a Houston defense attorney in this new mini-series, which co-stars Jill Clayburgh, Beverly D'Angelo, Laila Robins, and, as a dead man, Ned Beatty. Part 1 of 2 (2 hrs.); Part 2 shown Monday at 9:00 p.m.

7 Back to the Future Part II (1989). In the original, Michael J. Fox's struggle to bring his parents together so they could mate and produce him had a wrenching force, but this sequel is just noise and frenzied activity. Fox and Christopher Lloyd, as the mad doctor, fly forward and then backward into time, pointlessly running into other versions of themselves. (2 hrs. 20 min.)

13 A Perfect Hero. (Reviewed in this issue.) The debut of a four-part World War II drama adapted from a book by Christopher Matthew. Nigel Havers plays Hugh Fleming, a dashing, well-off, and clever Englishman who is summoned to make war with the Germans. He's shot down over Kent and is terribly burned. With James Fox. (2 hrs.) Also shown at 10:00 on 49, at 11:00 on 21, and Monday at 9:00 p.m. on 50.

10:30

13 Almonds and Raisins. A history of Yiddish cinema in America, narrated by Orson Welles. (1 hr. 30 min.)

11:30

5 Broadcast: New York. A look at the hazards that modern firefighters face in addition to heat and flame—namely, booby traps left behind by drug-dealers. (30 min.)

11:50

7 Hannah and Her Sisters (1986). Woody Allen's rich, complex, and fluent story that follows a large Manhattan family over a two-year period. But the real matter of the movie is the search for what is good, solid, and genuine in life. With Mia Farrow as gentle, selfless Hannah; Dianne Wiest and

Barbara Hershey play younger, resentful sisters. With Michael Caine, Max von Sydow, and Allen. (2 hrs.)

MIDNIGHT

13 The Jewish Daily Forward. Founded in 1897, the *Forward* was more than a newspaper to the thousands of Jewish immigrants who read it—it was the definition of a way of life. A one-hour profile.

MON., MAY 4

8:00 p.m.

5 Trading Places (1983). Eddie Murphy and Dan Aykroyd star in this crude but effective *Prince and the Pauper* comedy about a black street hustler and an upper-crust commodities broker who (unwittingly) switch roles. With Ralph Bellamy, Don Ameche, and Jamie Lee Curtis as the whore with the heart of gold. (2 hrs.)

11 Top Gun (1986).

Kelly McGillis, her blonde hair long and full, shows up as an astrophysicist who engages ace Navy pilot Tom Cruise in solemn banter about thrust ratios. In the end, Cruise and his boys go up against Soviet MIGs, and *Top Gun* becomes a gleaming techno-dream, with spectacular aerial footage, of clean-limbed young studs blasting evil out of the air. (2 hrs.)

13 Travels—"Sarawak." That's in Malaysia, if you've forgotten your geography, as actress Joanna Lumley nearly did. And so she set out to gaze upon the mythical jungles she once studied in school. (1 hr.)

9:00

4 Trial: The Price of Passion. (See Sunday at 9:00 p.m.) Part 2 of 2. (2 hrs.)

7 Stormy Weathers. (Reviewed in this issue.) In her search for the relative of a very good-looking Italian man, Los Angeles private eye Cybill Shepherd runs across all sorts of interesting things. (2 hrs.)

13 49 The Machine That Changed the World—"The World at Your Fingertips." The fifth and final segment on the history of the computer. Tonight, a look at the dangers of computer networks, where many terminals, linked together, occasionally form an unholy alliance. (1 hr.) Also shown Tuesday at 10:00 p.m. on 21.

10:00

13 Madness by Jonathan Miller—"In Two Minds." The last

installment of the five-part series examines schizophrenia and the controversy over whether it is a legitimate mental illness. (1 hr.) Also shown Tuesday at 11:30 p.m. on 20.

11:00

BRV Fox and His Friends (1975). Rainer Werner Fassbinder directed and stars in this extremely sharp social drama concerning a poor gay carnival worker who, when he hits the lottery, is tragically taken advantage of. (2 hrs.)

TUE., MAY 5

7:30 p.m.

SHO Shelly Duvall's Bedtime Stories. Two stories tonight: "Little Toot and the Loch Ness Monster," narrated by Rick Moranis, and "Choo Choo," about a runaway train, narrated by Bonnie Raitt. (30 min.)

8:00

2 Coming to America (1988). All that plagiarism ruckus over this? John Landis directed this lame comedy about a wealthy African prince, Eddie Murphy, who comes to America to find a bride. Arsenio Hall, as his sidekick, gets most of the laughs. With James Earl Jones as the basso-profundo king. (2 hrs. 30 min.)

4 Perry Mason: The Case of the Reckless Romeo. Now it can be told: Gerald Rivera plays an obnoxious TV talk-show host whose autobiography details his alleged conquests of many high-profile women. And then . . . he's murdered! But it's only a movie, remember—a brand-new Perry Mason mystery, with Raymond Burr, Barbara Hale, and Tracy Nelson. (2 hrs.)

11 Raw Deal (1986). For the first hour or so, Arnold Schwarzenegger, as an ex-FBI man trying to win back his job by infiltrating the Chicago mob, is quite entertaining. But things turn a bit sour when he starts eliminating people with a machine gun. (2 hrs.)

13 49 Live From Lincoln Center—"An Evening With the New York Philharmonic and Kurt Masur." On tonight's program are Barber's Cello Concerto (with soloist Lorne Munroe), Tchaikovsky's Fifth Symphony, and Dukas's *The Sorcerer's Apprentice*. Simulcast on WQXR—96.3 FM. (2 hrs.)

9:00

11 Women of Brewster Place. A very well done 1989 TV adaptation of the Gloria Naylor novel about seven black women who, through cunning and courage, overcome the many ills of their tenement existence. With Oprah Winfrey, Mary Alice, Cicely Tyson, Paul Winfield. Part 1 of 2 (2 hrs.); Part 2 shown Wednesday at 9:00 p.m.

9:30

BRV Local Hero (1983). Scottish writer-director Bill Forsyth's triumphantly original tale about an ambitious young oil executive from Houston (Peter Riegert) who is sent by his boss (Burt Lancaster) to buy up a small Scottish village in order to turn it into a refinery. But once he arrives, the young American falls under the land's spell. (2 hrs.)

10:00

7 Peter Jennings Reporting: Men, Sex, and Rape. A one-hour exploration of the changing definition of rape. Jennings returns to Palm Beach, site of the William Kennedy Smith rape trial, for a look at some rape cases that didn't make the news. At 11:30, Jennings will moderate a news forum on rape from the network's New York studio. (1 hr. 30 min.)

13 Listening to America With Bill Moyers—"Can We Govern?" Moyers interviews political thinkers and writers in the hopes of discovering just how the American voter became so disenchanted with the democratic process and if anything can be done about it. (1 hr.)

HBO Abortion:

Desperate Choices. A new documentary by the renowned Maysles Films outfit, purporting to tell the stories of folks who are pro-choice, anti-abortion, and unable to decide. With footage from Pittsburgh's Women's Health Services clinic, where differing philosophies often lead to outright confrontation. (1 hr. 15 min.)

MIDNIGHT

7 The Purple Rose of Cairo (1985). Woody Allen's Depression-era comedy about illusion and romance, with Mia Farrow as a movie-obsessed waitress. While she's watching a swank comedy one night, the dashing hero (Jeff Daniels) steps down off the screen and sweeps her away. (2 hrs.)

N E W



Y O R K

TOWN AND COUNTRY PROPERTIES

Town And Country Properties is a weekly feature. Special rates effective with the January 6, 1992 issue: \$34.00 per line, per issue, flat rate. Two-line minimum. Approximately 36 characters equal 1 line (count each letter, space and punctuation mark as a character). Display ads are available at \$495 per inch, one-time insertion. Certified check or money order must accompany copy and be received by Tuesday for the issue on sale the next Monday. Phone orders accepted only with American Express, MasterCard or Visa. Deadline for line listings is Tuesday at 5pm for the issue on sale the next Monday. Contact Christina Post for information and billing procedures. All ads accepted at the discretion of the publisher. Write *Town And Country Properties* Department, New York Magazine, 755 Second Avenue, New York, NY 10017-5906 or call 212-643-6500.

APARTMENT Brooklyn

Bklyn—6-BR duplex, 2 bth. 2 fam or share OK. \$2,100. 20 min Manh. (718) 284-4162

APARTMENT Westchester

No. Salem, NY/Weekend Retreat—Furn studio w/sleep loft in converted barn on 9 acres. Util & garage incl. \$800/mo Nonsmoker preferred. 914-669-8917

APARTMENT To Share

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DOUGLAS ELLIMAN

HOUSE Westchester

Open House By Owner—May 3, Sunday, 11-5pm. Hilltop Contemp for vac. or year-rnd, 25 mi from Manh. Set on acre, landscaped grnds. 4 BR, state-of-the-art kit, dining/living/playroom, 3 bths, 2-car gar. Pristine cond. Lots of extras. Must be seen. Princ. only. In \$400s. Call 914-941-5797.

HOUSE FOR SALE Connecticut

Magical Lakefront Cottage—On private, undiscovered CT lake. Boat, fully furnished, move right in. Easy drive NYC, near Foxwoods Hi-Stakes Gambling. Pre-season sale: \$149K. Ownr. (203)-537-5233

HOUSE Rockland

Exec. Colonial—Huge LR, DR, magnif flpc. Fab nu kit, 3 1/2 bths. MBR/flpc. Mint. Wooded prop. \$275K. 914-623-4957

SUMMER RENTAL/SHARE

FI, Seaview—Cedar 4-BR, big priv deck, cathedr ceiling, skylites, flpc, sunny kit, W/D, D/W. Flex seas. & price. (212) 924-7335

LAND FOR SALE

2 Acres in PA, along Delaware River. Heavily wooded. 10 min from I-78. \$59K. 215-258-4709 - after 5 PM.

OFFICE SPACE FOR RENT

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841-853 Bdwy - at 14th St.
Various small office suites available. Monthly rentals of \$730, \$825, \$1355 & \$1635 - including all utilities. 24-hour bldg - attended lobby. Park views. Immediate occupancy. No fee.
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TRAVEL

New York Travel is a weekly feature. Special Rates effective with the January 6, 1992 issue: \$35.00 per line, one-time ad; \$33.00 per line, four-time ad; \$32.00 per line, seven-time ad. 36 characters equal 1 line (count each letter, space and punctuation mark as a character). The first line is available in bold print followed by a dash. Minimum ad - two lines. Add \$25.00 for NYM Box Numbers. Display Classified ads are available at \$495 per inch, one-time insertion. Complete rate card available. Certified check or money order must accompany copy and be received by Tuesday for issue on sale the next Monday. Phone orders accepted only with American Express, Mastercard or Visa. Travel Section, Classified Department, New York Magazine, 5 Penn Plaza, 14th floor, New York, NY 10001 or call 212-643-6500. Contact Iris Agar for billing procedures and advertising information. All ads accepted at the discretion of the publisher.

TRAVEL SERVICES

LOWEST AIR FARES—Any Airline, Any Flight. Call (212) 986-1143.

Free Coastal Connecticut Guide—Incl \$99 wknd pkge. Info: 203-854-7825

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Continued on next page.

S P E C I A L I S S U E



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Continued from previous page.

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STRICTLY PERSONALS

Passionate Yet Pragmatic—Unconventional, international entertainment attorney/entrepreneur, handsome, Jewish, 34, 5'10", 165 lbs, casual, gregarious and rife with dichotomies. I am analytical yet spontaneous, motivated but reputed to enjoy lazy Sundays in bed with the NY Times, and seek an extremely attractive woman of intelligence, warmth, sophistication and substance - self-assured (not absorbed), equally at ease in sneakers as in high heels - for long-term symbiotic interaction and diverse adventures ranging from political fund-raisers to treks in the Amazon. Sense of humor a must. Race/religion no barrier. Note/photo for reply. 9817 ☐

Do You Dare?—To be truthful throughout, intriguing nonetheless? Are you strong enough to sometimes appear vulnerable? Is your laughter frequent - more carefree when shared? Best friend/confidante/tender lover - can you be all these things for me and I for you? I'm 35, 6'2", 190 lbs, good-looking, Wall Street career, Main Street values. I remain convinced that we're physically near; we've just never spoken. Is it time to change that? Note/photo. 9852 ☐

Slim, Blond PhD—Very pretty, artistic, stylish, well-traveled, 44. Seeks compatible male Manhattanite, 48 plus. 3035 ☐

One Honest Man—Late 40s, wealthy, big-hearted, unpretentious, sensitive, sincere, Christian. Enjoys country living, animals, travel, sports, good conversation. Seeks financially secure, independent, affectionate woman with a dream to share the best of life with one special man. Note/phone/photo. 5680 ☐

Upbeat, Slightly Offbeat—Pretty, petite, shapely lawyer, many interests, seeks warm, fun guy, 45-55. 9833 ☐

Vivacious, Stunning Brunette—26, friends say Sophia Loren look-alike, health care professional. Seeking very handsome, athletic, fun-to-be-with, generous professional, 5'10" and above, 26-35. Photo/bio/phone. 5689 ☐

Attorney, Female—African, 27, elegant, seeks attractive professional male (any race), 29-39, for relationship. 9825 ☐

Exceptionally Attractive Blond MD—Jewish, family-oriented, warm, romantic, elegant with international flair - seeks a tall, handsome, intelligent, considerate, highly accomplished, Manhattan-dwelling MD or JD, 33-40. Readiness to settle down a must. Note/photo/phone. 9860 ☐

Simply Special—Tall, pretty blond, Jewish female; classy, warm and natural, seeks that special man, 42-54, with a zest for travel, city culture, the outdoors (tennis) and sparkling conversation. 5677 ☐

Bright, Witty, Sensual—Rubenesque dirty blond, 44, (914). 5682 ☐

Very Successful Entrepreneur—Handsome, athletic, 5'10", 170 lbs, blue eyes, big smile, musician, Jewish, 30s - seeks one special woman for love, family and a wonderful life. Dancing, dining, travel, sports, the arts and much more are ours to share. Photo please. 9872 ☐

So Much Love To Share!—By a sophisticated, well-known CEO. A handsome eternal optimist, wildly successful, 30s, trim, fit, tall, GQ-type - a man of passion, fire, joy for humor, romance, culture, fun - seeks sincere lady, to 39, warm, tall, to be best friend, wife. Photo essential. 3044 ☐

Attractive, Articulate, Artistic—Well-traveled professional woman with varied interests - eager to meet tall, witty, empathic, intellectual man, 50s. 5692 ☐

Ebullient, Attractive, Slim Brunette—Very feminine, financially secure, seeks cosmopolitan man, 58 plus. 9778 ☐

Handsome, 43, 5'6", Fit, European—Jewish, successful MD. My friends say I'm very bright, cultured, sensitive, romantic. I like traveling, the arts, movies, skiing. Looking for very pretty, petite, bright professional woman, 30-38, for lasting relationship. Note/photo. 3052 ☐

Easygoing, Good-looking, Sincere—Jewish male, 42, 5'11", MD, seeks honest, kind, slim, attractive, marriage-minded Jewish female, 27-35. 5678 ☐

Accept No Substitutes—I'm the genuine article. Tall (6'), handsome (former model), successful (professional), educated (Ivy, JD), nonreligious Jewish (bar mitzvah), talented (acted, sung professionally), mid 30s, humorous, caring, honest, warm and gentle - hopelessly picky, so still single. Holding out for the real thing. Jewish, warm, spiritually-centered, drop-dead gorgeous, with great figure (my shallow side), mid 20s to mid 30s - loves lazy weekends in the country, sober, honest and understanding, easygoing. Please write if, but only if, you're all of these. No reply without photo. 3058 ☐

Pretty, Playful, Passionate PhD—(Manhattanite, mid 40s, good figure, 5'8") seeks professional/businessman with a dynamic sense of humor and a very tender heart. Object: merry-making and monogamy. 9887 ☐

Handsome Jewish Professional—6', charming, slightly roguish, with heart of gold, seeks pretty counterpart, 27-34, for relationship. Photo please. 3020 ☐

Artistic, Non-Materialistic Woman—With looks and charm, seeks man, 46-60, with depth, health and wit. 9875 ☐

Beautiful, Bright Brunette—49, 5'6", widow, dynamic, educated professional, with a lovely sweetness, seeking attractive, tall, caring, successful Jewish male, 50s-60s, with a sense of humor, for sharing life's dreams, romantic dinners, conversation, theater, tennis and traveling. Phone/photo helpful. 9868 ☐

Very Attractive Male Scientist—Financially secure, 45 - looks younger, dark blond, blue eyes, European born. Seeks bright female professional, over 30 and at least 5'5", for marriage. 5668 ☐

A Complete Life—Most attractive, green-eyed, travel company/ad exec, 38, size 8, wise, witty, sophisticated, aware, seeks right man to make very happy. You're 30s-40s, very smart, successful, loving; wild oats sowed but still exciting; diverse interests include politics, arts, jazz, islands; healthy, nonsmoking and ready for the rest of the story. Informative note/photo. 5669 ☐

A Great Sense Of Humor—Is the main ingredient I'm looking for in a man - at least 5'10", 45-60. I'm a very attractive, slim, 5'6", 48-year-old strawberry blond female with Christian values. 5652 ☐

Manhattan Executive—Young (32 years) and fit CEO and owner of extremely successful international firm seeks attractive young woman for a sharing and intimate relationship. You are tall and slender, with interests in the arts, and a good sense of style and grace. Please send note, photo (a must) and phone number. 9859 ☐

Exceptionally Pretty—Highly spirited, witty, creative, mid 30s. Casually elegant and emotionally well-heeled. You're 40s-50s, successful, and your head is not afraid to let your heart jump for joy. Note/photo. 5651 ☐

Strictly Personals is a weekly feature. Cost is \$33.00 per line, 2-line minimum. Approximately 36 characters equals 1 line. Limited abbreviations. Add \$25.00 for NYM Box Number. Leave 10 spaces at the end of your ad for box number. Check or credit card information must accompany ad order (no cash or money orders accepted). First page placements (for a production cost of \$50.00) and all other *Strictly Personals* ads are accepted on a first-come-first-served basis, depending on availability in the issue. Phone response service is available. Phone response line is open for 4 weeks after ad is published. To place an ad by mail, advertiser must include daytime phone and address, send to: New York Magazine, 5 Penn Plaza, 14th floor, New York, NY 10001. Phone orders accepted with MC, VI or Amex. Call 212-643-6500. All ads accepted at the discretion of the publisher. New York Magazine is not responsible for printing errors and omissions. Do not send or deliver responses directly to the magazine. Responses are forwarded continuously for six weeks after the ad is published. Unless Publisher is notified in writing, by placing an ad in New York Magazine and purchasing a NYM Box number, the advertiser agrees that New York Magazine can act on your behalf to discard advertising circulars.

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By appointment only 212-935-9350

Westchester Male—34, tall, trim, handsome, seeks vivacious female with intellect, warmth, multiple interests, for fun, friendship and more. 9818 ☐ ☎

Attractive Female Professional—40s, seeks male counterpart, joys of city - domestic life. 5670 ☐

Upbeat Professional—Divorced Jewish woman (Central NJ/works NYC) seeks successful male counterpart (47-59), for walks, talks, cultural excursions, travel and life in general. 5662 ☐ ☎

Spring To An Exciting Relationship—Enjoy the Mets, beaches, theater, with vivacious, full-figured, sensual, professional Jewish woman, if you're my male counterpart, 35-48, for all seasons. Photo 4952 ☎

Attractive Professional Man—Late 30s, smoker, kids, seeks very thin woman, 21-34, for serious relationship with no nonsense, no games, no waiting. 9802 ☐

Petite Blond—Slightly wacky, very attractive, seeks smart, funny, left-of-center guy, 40-55. 9830 ☐

Very Handsome, Witty—Successful PhD, 37, 6', warm, self-aware, fun and sophisticated - seeks beautiful, fit, professional female, 25-35, to ski, sail and have a family. Photo/note/phone. 9843 ☐

Tall, Good-Looking, Fit White Male—31, sincere, sensitive, fun-loving, compassionate, is tired of the bar scene. Loves theater, dancing, dining and movies. Is seeking a beautiful, intelligent female with a sense of humor, to share happy times together. Photo/note. 9876 ☐

Professional Classical Pianist—Jewish female, 40s, pretty, feminine, curvaceous, vibrant, warm and witty nonsmoker. Loves Bach, Brahms and baseball. Seeks kind, caring, generous man, 40s-50s, with intelligence and a sense of humor, for a loving, lasting relationship. 9858 ☐ ☎

You Could Have Trouble Finding—A 33-year-old Jewish girl like me. 5'4", 120, green eyes, dark hair (highlighted, past the shoulder), very sexy and, yes...very pretty. Securities broker (by desire, not need) and dedicated mother of two young children (by fortune). Genuine unselfishness, warmth and sensitivity complemented by traditional values, humility and class. As our busy lives afford only quality time, you are Jewish, 35-45ish, professionally and financially secure, of strong character and a touch of magic. The more we share in common, the more I promise to make you smile. 5684 ☐ ☎

Widower, 60 Plus, 'Who's Who' Listed—Distinguished appearance, Park Avenue resident, published author; interested in theater, art, travel. Lonely but too broke to support a wife in appropriate style. Any ideas? 9870 ☐

Hudson Valley—Tall, handsome, fit, unconventional Jewish professional in his mid 40s, living in splendid isolation, seeks a compassionate woman to share the joy and beauty in life. Photo. 3034 ☐

Marriage-Minded, Handsome—Successful professional, 39, white male - sensitive, passionate, with great sense of humor - seeks a very pretty, slim, sensitive professional, 26-40, to passionately share culture, travel and fun. Photo. 9865 ☐ ☎

No Frills - No Artifice—Stunning, 5'9", truly 39 - looks 32, feminine, independent, interested in creative, independent partner. Photo and letter please. 5696 ☐

A Touch Of Class—Handsome, Jewish Wall Street analyst, 35, 5'10", Ivy MBA - loves art, fine restaurants, books, tennis and travel. I'm secure, down-to-earth, successful and very romantic. Seek a loving, bright and shapely Jewish woman, 24-34, nonsmoker, with a sense of humor and a zest for life, to share friendship, happiness and a lifetime of cuddling. Note/photo please. 9838 ☐

I'm Ready, Are You?—Successful, self-employed man, 41, tall (6'), good-looking and athletic (tennis, biking, skiing), with a warm easy smile and a highly romantic nature, awaits you: a woman, 32-42, who is honest, direct, established in her career, pretty and in good shape, with a sense of humor, playfulness, a generosity of spirit, and the desire for a loving, lasting partnership. Note/photo appreciated. 9822 ☐

Wanted: Sincere Person—Professional Jewish female, 34, naturally pretty and slim, with old-fashioned values. Looking for a real relationship with a Jewish man. Must be a sincere and honest person, 33-40. Photo a must. 5693 ☐ ☎

Willowy Woman—Likes PBS Playhouse, Thelma and Louise, photography/art, rock 'n' roll, large bodies of water, kickin' back and hiking. English teacher, 43, 5'8", easy to look at, loving, hostage of NYC for 1-2 years. Then...Northwest? Let's make plans. 9828 ☐

Gay Black Male—42, 150, 5'6", attractive, professional, fit, stylish. Comfortable with Shakespeare, digging a ditch and automatic hugs. Seeks similar, 35-49, any race. Photo a plus. 3050 ☐ ☎

Pretty, Slender Westchester Blond—5'10", 36, educated - loves the outdoors, the arts and travel. Seeks a sincere, tall, professional, nonsmoking, Christian, marriage-minded male under 48. 9840 ☐

No False Claims—Warm, attractive, athletic male, 30, 6'1", slim, many interests, loves nature (can nurture); seeks affectionate, genuinely pretty, easygoing female for dating...more. NYC/NJ. Photo. 3054 ☐ ☎

Sensitive, Romantic, Insightful—Jewish man, 34 and fit - enjoys athletics, movies, theater. Seeks attractive, high-spirited woman, 25-35, who enjoys the outdoors and is open to adventure - who can envision a future of lifelong intimacy. Note/photo. 5702 ☐

Pretty Leo Woman—23, 5'7", looking for attractive, successful man, 35-50, who only enjoys the finer things in life and knows how to treat a lady. I am a world traveler who enjoys skiing, sailing and theater. Only an honest, confident man need reply. Note/photo/phone. 9880 ☐

Professional, Attractive Jewish Widow—Financially secure, seeks male, 60s, interested in arts, travel, bonsai. 5687 ☐

Beautiful, Glamorous Model-Type—Elegant, upbeat, very smart professional, 5'8", 40s, lives Upper East Side, world traveler - enjoys exercise, dancing, pizza as well as caviar. Seeks sincere, successful, emotionally available, single, white Jewish man for friendship and more. 3005 ☐ ☎

Truth Student—Corporate VP, white male, 5'7", 46, seeks beautiful black female, 31-40, spiritual and health minded. Photo/note. 9844 ☐

Very Wealthy Australian Tycoon—32, seeks voluptuous European or Latin-American Jewish woman, up to 25, for marriage. Respond by phone for 24-hour reply. 5479 ☐

SEND A WRITTEN RESPONSE Here's How:

STRICTLY PERSONALS
New York Magazine, Box # _____
P.O. Box 4600
New York, New York 10163-4600

Down-To-Earth, Pretty Jewish Gal—32, seeks handsome, educated, caring guy for romance and fun. Pix. 3049 ☐

Gambler Seeks Traveling Companion—Eccentric genius, novelist, cyclist, leftist, cubist, night owl, rich bohemian, tall, blue-eyed Jewish guy seeks artist, waitress or neuroradiologist for transcendence, good times. 9885 ☐ ☎

Fairy Tales Can Come True—I've got everything but you! Tall, dark, handsome, Jewish, 32, 6'1", professional. In search of Jewish female, 25-31, with foot to fit the glass slipper - for that storybook ending. Photo a must. 5673 ☐

Playful But Serious—Warm, attractive, fun-loving, down-to-earth, passionate Jewish female MD, 37, with dark doe-eyes and a witty sense of humor. I have an unusual blend of interests - from classical music, history, the outdoors, working out, current events, to electric guitar. I value highly an intimate relationship and am seeking a special man with a curious mind, lively spirit and warm heart. Note/phone/photo. 9835 ☐ ☎

Can You Handle Passion?—Cute, curly, cosmopolitan, 37, feels that way about jazz, theater, dancing, movies, the outdoors, children, Israel and my Jewish identity. Seeks warm-hearted partner, 38-44, with sense of humor and adventure (nonsmoker). Photo please. 4967 ☐

Passionate Writer—47, divorced, attractive, financially and physically fit, seeks sexy woman I can love for life. 9849 ☐ ☎

Pretty, Professional, Petite, Italian—Young 38, seeking chemistry and compatibility with a secure professional male with a great sense of humor and a kind heart. Photo please. 5649 ☐

Divorced White Male—Irish-American, JFK look-alike, 6'1", 185 lbs, 39, good-looking, optimistic, affectionate, silver/brown hair, body like the six-million-dollar man, into working out, running, weights, skiing, new to Queens, successful technology writer, MS degrees in electrical engineering, journalism - ex-Columbia University, lived in Japan and Mexico, sailboat (30') and two kids near the Jersey Shore. You, preferably: divorced, kids a plus, tall, 34-42, nonsmoking, into working out, disgusted by Bush and the Gulf war. Note/photo/thanks. 5603 ☐

Elegant But Also Haimish—Pretty, witty NYC attorney, tall, slender - seeks Jewish man under 50. 4976 ☐

Attractive, French-Born—European cultured black female executive - down-to-earth, fun-loving, varied interests, 35, 5'6", 135 lbs. Seeks educated, handsome, very romantic, humorous, athletic white male, 6' plus, 29-44, for meaningful relationship. Note/photo. 5706 ☐ 📞

Glamorous, Gorgeous And Gentle—Flamboyant looks belie the tender personality of this tall, very sexy and successful business lady with dynamite figure, who seeks her counterpart in very handsome, romantic, upbeat man, early 30s-early 40s, to share great times. Inspire me with your photo, along with note and phone. Will exchange. 9839 ☐

Pretty Jewish Investment Banker—31, slim, happy, secure (emotionally and financially), caring, sit-down comic! I love my family, movies, theater, tennis, and all spectator sports except mud wrestling. You're a handsome, fit, established Jewish man, 29-38, ready for friendship, love, marriage and family (preferably in that order). Photo a must. 3019 ☐ 📞

Delectable, Warm Woman—In fine form, longs for one good man (48-60) who is an explorer, generous-spirited, passionate - for life. Be your own man, secure, dedicated to fitness, creative, wise, playful, bold, open to love, kisses and partnership. Handwritten reply. 9863 ☐

Extremely Handsome And Prosperous—Tall, 30-year-old bachelor, former baseball star, now entertainment executive - would like to meet a tall, pleasant female who is either Scandinavian-looking or olive-skinned, 21-30. I promise to answer all letters with photo. Nothing ventured, nothing gained. 9881 ☐

Big Brown Eyes—Vivacious, very beautiful (inside and out), slim, Jewish, family-minded female (26), who loves to laugh, seeks handsome, athletic, professional Jewish male with a good sense of humor. Nonsmoker. Note/photo/phone. 5679 ☐

Italian Entrepreneur—39, handsome, down-to-earth, fit, seeks the same in female. Profession unimportant. Photo a must. 9829 ☐ 📞

To Be Or Not To Be With Me—That is the question. Successful, active, eclectic, professional Jewish male, 47, seeks attractive, warm, huggable young woman, 32-42, for tennis, dinner, dancing and romancing, etc., etc. Please, nonsmoker. Photo/note/phone. 5656 ☐

Attractive, Athletic, Dynamic—Jewish professional, tall, blond, 33. Loves skiing, biking, tennis and NY's culture. Seeks male counterpart. Photo/note. 5676 ☐

Attractive, Vivacious, 5'8"—NJ successful businesswoman - plays golf and tennis, likes theater, the arts; travel - warm, humorous and loving. Seeks compatible gentleman over 45, who's handsome, secure, athletic, ready for a fun life and a happy, sincere relationship. 9878 ☐ 📞

Pretty Asian, 26—Seeks romance with intelligent man, 25-58. Photo/note. 5671 ☐

If You're Ann Taylor By Day—Blue jeans at night, J. Crew on the weekend, athletic, love exotic adventure and can get ready for dinner in fifteen minutes, we should talk. I'm 37, 5'8", sandy hair, green eyes, very fit, high energy, stable and accomplished. If you're an articulate, graceful woman, and take life with a sense of humor, don't postpone joy. Phone/photo/note. 9851 ☐

Professional Man—Jewish, 42, hazel eyes, 5'9", seeks blond, blue-eyed career woman, 28-36, nonsmoker, to share skiing out West, horseback riding and playing in the Caribbean. Photo a must. 5627 ☐

NJ Country Gentleman—33, 6', blue eyes, well-established businessman - seeks very pretty female, 20s-30s, for serious relationship. Note/photo/phone. 5654 ☐

Looking For One Special Man—Who is a warm, intelligent professional, 37-55, interested in a relationship possibly leading to marriage/family. I am a 41-year-old, kind, slim, 5'8" physician interested in antiquing, skiing, movies and good times with friends. Love city living/country play. Letter and phone. 3029 ☐

Do You Like—Eating healthy and then downing a Snickers? Or, running three miles then drinking a frozen Margarita? Attending the opening of La Boheme? Rapping with Marky Mark? This slender, blue-eyed, blond professional who does like these things...would also like to meet a great guy, 36-44, who enjoys good living and laughter. Note/photo. 3015 ☐

Sensuous, Sincere, Sophisticated—Very attractive, 5'7", slender, sensitive, blue-eyed blond, and bright too - witty and warm, successful Jewish career woman with eclectic interests - seeks professional gentleman, 53-62, equally secure both financially and emotionally, for friendship and more. If you're looking for a woman with the maturity and worldliness of 50ish, and with the body and youth of 30ish, send note and phone. 9855 ☐

The Simple Truth—Me? Extremely pretty (really), 31, 5'4", Jewish, thin, fit, green eyes, fun, bright, looking for successful, forever guy. Photo a must. 5655 ☐

Very Attractive, Slim—Female, 50s, cultured and athletic, seeks affectionate, successful male, 55 plus. Photo. 9820 ☐

Spiritual, Loyal And Bright—Attractive lady eager to meet her counter in one - intelligent, perceptive and warm man, 30s plus. Please write note, photo, phone. 3036 ☐

Gay, White, Successful Male—37, sexy, thin, dark, seeks white, professional, funny, playful guy, over 35, to enjoy week nights at the theater and weekends at the beach. Photo please. 9824 ☐

Multifaceted, Marriage-Minded—Mensch, missing pretty, slim Jewish male under 40, who, like me, is intelligent, humorous, honest, warm and caring. Photo. Ultimate home Atlanta. 5691 ☐

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Slender, Pretty, Vivacious Lady—61, varied interests, seek cozy, adventurous, successful man for good life. 5630 ☐

Discriminating Professional—Mental health, successful, white Christian, no kids, 40s, lovely home in South CT, 6', 140. Seeks attractive, 30s female life partner, for sharing home, movies, theater, dining, golf, photography, occasional trips, etc. Be honest, sensual, loving. Prefer tall (willowy) type, with long hair. I want to be your partner, not your keeper! Note/photo/phone. 5690 ☐ 📞

Daddy Wanted—Single mom, very attractive, accomplished, mid 30s, looking for someone special - interested in a great package deal! Must be warm, affectionate, secure in every way and willing to adore us as much as we'll adore you. Siblings a possibility. Photo/phone. 9823 ☐

Do Dreams Come True?—Very pretty, petite, intelligent, charming Jewish professional, 36, dreams of a kind, successful, active, very smart Jewish man, 33-41, for laughter, love, life. 9864 ☐ 📞

Vivacious, Attractive—Jewish female, 30, professional, with a heart of gold, looking for an attractive, professional Jewish male, 29-37, who is affectionate, sincere, likes to have fun and has a sense of humor. Note/photo, please. 5664 ☐

Seeking 'Al' From "Tool Time"—28-year-old, white NJ female, comely, yare, clever and quirky, wishes to meet a kind, sweet and gentle, single white male, 28-35. Letter/photo/phone. 9836 ☐

Steal My Heart—LI (west) single man, Wasp, MBA, 45, 6', 180, young at heart - likes dining, jazz, travel, beach, fun. Seeks NYC or LI professional lady, slim, nonsmoker, Christian, for life mate. Note/photo. 9826 ☐

Don't Answer This Ad—Unless you're an attractive, accomplished, tall, positive, quality gentleman, 50-60, who is free to travel and wants to enjoy the finer things in life with a fun-loving, stunning, elegant, caring, accomplished woman of substance. Photo please. 5705 ☐ 📞

Million Dollar A Year Man—Looking for one-in-a-million lady. I'm fit, 45, attractive and enormously successful. Enjoy theater, concerts, ballroom dancing, candlelight dinners, sports, travel and antiques. What is missing is a special woman who enjoys sun and fun, cruising on a country road in a shiny Ferrari, romantic weekends on an exotic island beach and the thrill of downhill skiing. If you are intelligent, sensitive, understanding, upbeat and attractive - let our good fortunes come together. Recent photo/note/phone please. 5681 ☐

6'4", Successful, Jewish—Collection attorney seeks warm, wild, wonderful Jewish lady, 32-39, to keep him away from the Concord. photo please. 9846 ☐

Leading Lady—Surprisingly 42, charming, slender knockout with the creativity, passion, brains and ambition to pursue two fascinating careers. I love kids, cats and dogs, hiking, theater and swing dancing. Seeks kindred spirit with a lively mind, loving heart and adult values, 35-55, for constancy, intimacy and marriage. Note/photo/phone. 9886 ☐ 📞

Pretty, Petite, Passionate Female—42, adventurous, loves to dance - seeks cute, sensitive and caring, fit man, 36-48, for romance and more. Nonsmoker. Note/photo. 9837 ☐

Striking, Classy Woman—28, down-to-earth, seeks eclectic male. Travel, art, literature, humor, beach. 9869 ☐ 📞

Handsome, Successful MD—39, Jewish male, tall, affectionate and loving. Desires serious, long-lasting relationship with warm, bright, pretty Jewish lady, 25-36. Photo/note please. 9831 ☐

Very Attractive, Slim Widow—60, with beautiful country home - talented, intelligent, athletic, spontaneous, high energy, enjoys all aspects of the arts. Seeks secure, sophisticated, refined, gentle man with sense of humor, young 60-75. Photo please. 9832 ☐

Sophisticated Lady—Seeking quality gentleman, 65-75, to share laughs, walks, dining, dancing, and all life's pleasures. 5683 ☐

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Romantic Dreamer—Nice-looking, fit, successful writer/editor, 33, many interests; looking for smart woman who doesn't mind irreverence. Note/photo if you like. 9834 ☐

Tall, Dark, Handsome Attorney—Divorced, 44, 6'2", 185 lbs - former model - enjoys sports, movies, music. Seeks tall, slim, attractive female (28-38) for serious relationship. Animal lover a plus. North Jersey, Rockland, Westchester okay. Phone/note/photo appreciated. 9804 ☐

Glamorous Brunette—Dynamic, independent, compassionate, loving, successful professional, Ivy educated, New England values, irreverent attitude, seeks 40s male counterpart. Phone. 3038 ☐

Great Legs, Brains To Match—Pretty, adventurous, romantic NJ attorney looking to conduct negotiations for final settlement with handsome, bright, sincere, fun-loving, 30-40-year-old Jewish professional who is as comfortable in a business suit as a sweat suit. All settlement offers to include note/photo/phone. 9861 ☐

Salt Without Pepper—Makes for a dull meal. This salt - a tall, dark and handsome, white professional male, 35, seeks his pepper - a black woman of intelligence, beauty and sensitivity, for lifelong commitment. If you prefer Malcolm to Martin and Akbar to Buckley, let's meet. No reply without photo. 9845 ☐

Bolder Female—49, with young looks, energy and adventurousness; an outdoor enthusiast and lover of Manhattan's sights and sounds. Are you a younger, bolder man with a similar spirit? Children welcome. 9848 ☐

Gay, Super-Successful Man—55, attractive, well-read, humorous and involved in the arts. Seeks bright, attractive and interesting friend, 35-45, to share special life style. Serious reply only. Photo appreciated. 9847 ☐

Warm, Happy, Good-Natured—Attractive, 38-year-old, auburn-haired, medical professional lady. Down-to-earth - enjoys outdoors, people, sports and life. What about you? Intelligent, affectionate, trustful, 32-48, and special. Westchester. Note and photo please. 5686 ☐

Classy LI Mom Of One—43, Jewish, educated, nonsmoking. Seeks caring, accomplished gentleman, 48-58, for a significant friendship. 3037 ☐

Female Physician—49, tall and elegant, would like to meet fellow physician - active, music lover, traveler - for warm relationship. 9805 ☐

Beautiful, Inside And Out—33, pretty, fun, petite, seeks Jewish, worldly, handsome professional, 5'9" plus, nonsmoking mensch, 30-39. Photo a must. 9879 ☐

Warm, Sensitive, Successful Executive—Mid 40s, living in Greenwich, CT - would like to meet pretty, younger, classy woman for long-term exclusive relationship. Interests: outdoor activities, tennis, theater, ballet, dining and travel. Note/photo/phone appreciated. 9842 ☐

Loving, Brown-Eyed Beauty—32, slender, seeks tall, fit, 212/914/201, Christian man, 34-42, to share, music, wine, sports, outdoors. Note/photo a must. 9812 ☐

Bright, Bubbly Black Beauty—Seeks single, sorta cute man of color, 30 plus, 5'10" plus, as clever cohort. 5701 ☐

I'm A Vibrant, Attractive—Highly intelligent, playful woman of empathy, generosity and warmth, in my late 40s. I'm searching and seeking for a man of quality - passionate, adventurous, honorable, loving, intelligent and fun. Age, financial status, structure of the relationship and specific interests are not important, only the possibilities between two people. Note/photo/phone. 5660 ☐

Extraordinarily Intelligent—Handsome male, tall, 6'3 1/2", in his 50s, very athletic, and major chief executive officer, just separated, seeks female interested in marriage. Must be of great intellect, socially accomplished and interested in music and art, very sexy and romantic. Meet me at my private club in NYC for tea, to see if we are compatible. You must be equally comfortable in the art gallery and the discotheque. I need a strong, attractive equal to spend forever together. 5658 ☐

Wall Street Professional Woman—Financially secure, divorced, attractive, slim, seeks bright, caring, tall gentleman, 45 plus, to share empathetic friendship. Note/photo, please. 5661 ☐

"Where Does My Heart Beat Now?"—Lovely, lean lady lawyer (age 45, 5'9", divorced, no children), who is gracious, stylish and vivacious, looking to start over with a smart, sensitive, witty Jewish professional, age 45-60. Photo/note/phone appreciated. 9867 ☐

More Than The Girl Next-Door—Beautiful brunette, 35, successful designer who is patterned to be herself, Jewish, slim, athletic yet feminine, bright, sensitive and genuinely warm. Are you the guy next-door...or more? Photo. 3041 ☐

Sense Of Humor And Warmth—Jewish male, 34, seeks same in Jewish woman, 28-35. Note/photo, please. 5688 ☐

You've Found Her—Striking green-eyed blond with great body - sexy, caring professional, Jewish, seeking professional man, 34-45. You're handsome, muscular, tall, sensitive, and ready for the real thing. Photo please. 5674 ☐

Ivy League Publisher—38, tall, handsome, craggy, cranky, seeks attractive, independent, free-thinking woman of the '90s. Phone/photo. 5703 ☐

Successful, Adventurous—Well-educated, 34, 6', single white male - creative, passionate, cultured - seeking intelligent, sensitive, slender, nonsmoking, single white or Latin female, 20-35, who enjoys travel, the arts, nature, concerts... for friendship, romance, commitment. Photo/note, please. 5694 ☐

Classy, Vivacious, Pretty Blond—Businessowner seeks self-aware, fun-loving professional or entrepreneur nonsmoker, 37-47, 5'10" plus, animal lover; enjoys travel (could be Frenchman!), with joy and enthusiasm for life and lasting relationship. 5672 ☐

Lotto!—The lucky prize is me - a Jewish woman who is 5'10", 39, slender, attractive, professional Manhattanite, and unencumbered. I have an international background. I'm well-traveled and have a strong penchant for the arts...But ya gotta be in it to win it! Photo please. 5695 ☐

I've Got It All—Except a counterpart. I'm 50, energetic professional female. 3046 ☐

Music, Candles—A bright, elegant, sensual Manhattanite, enjoying me: a 6', trim artist/screenwriter discussing a lifetime together. Photo a must. 9866 ☐

Sunny, Happy Days—And starry wondrous nights with a very pretty, well-educated, professional Jewish woman with class, who is 50something, quiet, sensitive, slim and loves nature? Well, its possible if you're a very well-educated, tall, active, attractive, preferably legal or medical professional, who loves what he does. Photo for reply. 3047 ☐

Tired Of Ads That Drip Hyperbole?—Me too. Lovely, bright, down-to-earth, frankly fifty female would like to meet her counterpart. 5697 ☐

First Class Only—If you can be happy working out in a gym, being bikini-clad on a beach and know the difference between a spyglass and Spyglass, maybe we should meet. Early 40s, slim, handsome, fit entrepreneur seeks woman of style, substance and beauty, who loves to laugh, travel and exercise. Note/photo/phone. 9877 ☐

Very Intelligent—Jewish, 38, 5'5", slim, refined, intelligent, seeks tall Jewish professional, 42-47, with sense of humor. Note/photo/phone. 5646 ☐

43, Puerto Rican Female—Professional seeks sincere, funny, considerate male, 39-48. Photo/phone. 5704 ☐

Independent, Active, 40—Single athletic woman - interested in ideas, issues and the condition of society. Would like to meet a man in his 40s who is as captivated by the content of a woman's character as by her physical appearance, is attractive, positive, successful at what he does, and relates well to like-minded women. 3051 ☐

Sensuous Redhead—Who loves flea markets in London, chocolate in France, picnics in the country, can be attracted to a caring, successful, eccentric man of integrity, 45-60. Are you ready to enjoy each other and a life together? 5699 ☐

Cute And Petite—Single Jewish female, 27, 5'3", slender, nonsmoker, data processing professional - wishes to meet outgoing, sincere, professional, single Jewish male, 26-34, to enjoy each other's company. Note/photo/photo. 3055 ☐

Stunning, Vivacious—Well-educated, successful, Jewish professional woman, a 10-plus, with everything but you in her life. You are 35-48, successful, intelligent, caring, and desirous of a committed relationship leading to marriage and children. Photo a must. 5700 ☐

A New York Dream—Savvy Manhattan lady, late 30s, connects with successful man, 40ish. Reality takes hold once you enter my life. Note/photo. 3056 ☐

Divorced Male—Slim, fit, athletic professional - kind, sincere, loving - seeking tall, thin, shy, nonsmoking female, 45-55, to spoil forever. Photo optional. 5665 ☐

Ebony—Adventress seeks co-spirit for fun and intellectual excursions. 5685 ☐

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handsome, athletic, communicative and
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nonsmoking, attractive, intelligent, warm,
communicative woman, under 35, for
serious relationship, to start family. Note/
photo/phone. 9813 ☐

Open Heart, Inquiring Mind—Energetic,
36-year-old Jewish dentist with bantering
wit and adventuresome spirit. Enjoys most
sports, country jaunts, city strolls and the
arts. Seeks a sharp, athletic and vivacious,
nonsmoking woman to share it all. Photo
appreciated. 9816 ☐

Beautiful Jewish Female MD—Kind, con-
siderate, honest, fun-loving. Seeks a car-
ing, sincere, attractive, professional Jewish
man, mid 30s to 40s, for lasting relation-
ship. 9873 ☐

41-Year-Old, Single Jewish Dentist—
Would like to meet a serious Jewish fe-
male, age 30-35. 9815 ☐

Vivacious, Sensuous, Leggy Redhead—
Seeks successful, sincere man, 45 plus, to
cherish forever. Photo please. 3009 ☐

White Male, 41—Good-looking, sincere,
many interests, seeks forever with very
feminine white female, under 5'3" but
tries to appear taller, petite - or has a bit
extra (more like Delta Burke than
Roseanne Barr), who enjoys Gershwin,
Gone With The Wind, Mets. Photo ap-
preciated. 5667 ☐

Handsome Westchester Wasp—
Successful, athletic, outdoorsy, tall, 42,
seeks slim, pretty RN, MD, or caring lady
who is funny, in tune with nature, and
would like a family. Photo. 9850 ☐

Guy, 49—PhD, independent consultant,
writer, thinker, change agent, successful
and presentable, fit 5'10", zany humor -
likes walking, eating, going out, staying in,
travel, so on. Probably golden retriever in
former life. Caution: high energy - high-
impact personality. Seeks open, conver-
sational, attractive female - consider
grownup, any age younger than mine,
major smarts and wit, does own thing
well, but shares, for strong domestic re-
lationship and to go places with. Note/
photo/phone. 5647 ☐

East Indian Male—37, born and raised in
the West, strikingly handsome, successful,
educated, seeks white or Hispanic female
for relationship. Note/photo/phone.
9819 ☐

Wanted: Slim, Pretty, Petite Brunette—
To be my lifelong best friend. I'm a slim,
sincere, secure Jewish guy, 30, 5'10",
brown hair. Note/photo. 5653 ☐

Our Destiny Is Love!—Handsome, loving,
fit, single Jewish male, 28, 5'8", seeks
beautiful caring lady. Photo. 9827 ☐

Seeking Older Woman—32-year-old Ivy
lawyer - strikingly handsome, witty, often
brilliant - seeks tigress for fun and frolic.
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Soft, Warm, Pretty Professional—35, 5'5",
130 lbs, wishes handsome professional
male, solid values, open to marriage, last-
ing love. Photo gets reply. 9856 ☐

Dentist - Single Jewish Male—29, in NJ,
looking for a special, single Jewish female
(MD/JD/DMD/etc.), professional, 22-35,
for companionship, romance and fun
leading to long-term relationship. Note
and photo appreciated. 9821 ☐

Handsome Investment Banker—29, 5'9",
blue-eyed blond, down-to-earth, fit, well-
educated, Christian, seeks an attractive
woman with integrity and spirit. Letter/
photo. 5698 ☐

Manhattan Maven—45, 5'10", 180. Likes
restaurants, dry wit, fashion. Seeks very
pretty lady, under 38, nonsmoker. 5'5" to
5'7" a plus. Note/photo/phone. 3059 ☐

Pretty, Sensuous Woman—51, 5', NJ,
seeks gentle, marriage-minded man,
50-57. Note/photo/phone. 5650 ☐

Smart, Pretty, Nice, Fun—Teacher of
ethics/aspiring writer, 31, Catholic, seeks
smart, happy guy. 9793 ☐

Tall, Blond, Grey-Eyed, Slim Wasp—
Elegant, early 30s, well-educated, passion-
ate in nature, warm-at-heart woman seeks
tall, accomplished, upscale, caring, com-
municative but not communicable pro-
fessional male for potential life partner.
Photo, note and phone. 9871 ☐

Pretty, Witty And Wise—35, 5'5", slen-
der, green-eyed brunette. Elegant,
nonsmoking white professional. Seeks
tall, handsome, professional gentleman,
Christian, 30-40, bright, funny, communi-
cative, athletic, who enjoys art, movies,
world travel, sailing and country week-
ends. Note/photo/recent photo. 9889 ☐

Blue-Eyed Blond—Jewish female, 34,
seeks Jewish man with great personality,
to share fun and romance. 3040 ☐

Pretty, Petite MD—39, well-traveled,
varied interests, seeks warm, witty, broad-
minded, successful professional, 35-45.
Phone/photo/note. 9857 ☐

Warm, Witty, Huggable, Attractive—43-
year-old Jewish female, businessowner,
who enjoys concerts, cooking and conver-
sation, is looking for a nice guy with a
touch of irreverence, who is dedicated to
his work, tolerates (and loves) his family,
and laughs at my jokes. Prefer note/photo.
5675 ☐

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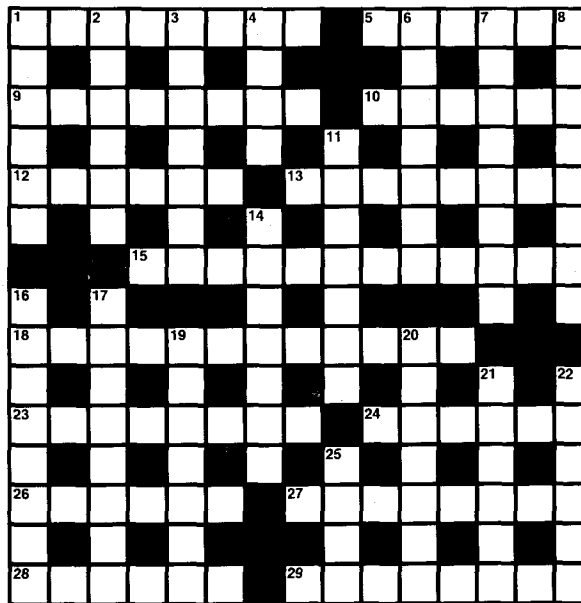
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'SUNDAY TIMES' OF LONDON CROSSWORD

ACROSS

- 1 Enigmatic about one less attractive. (8)
- 5 Sunshield needed, flying around the Pole. (6)
- 9 Daffodils I'd left out collapsed—support needed. (8)
- 10 Study worker in Chinese port. (6)
- 12 Put up with under-developed English minor. (6)
- 13 It's not top dressing that's needed for heather beside the lake. (8)
- 15 Pill athletes may make use of, to help them to keep fit. (8, 4)
- 18 Faces sanctions? (12)
- 23 Eastern veiling needs adjustment, to beguile. (8)
- 24 Says it tastes nutty. (6)
- 26 Shelter built in yard in a squalid area. (6)
- 27 Denying cook the French butter. (8)
- 28 Little boy is drowned in the whirlpool. (6)
- 29 It's very small writing on the page. (8)



DOWN

- 1 To kill a sparrow-hawk? (6)
- 2 Painter one has to watch over. (6)
- 3 Insist on punishment for fence holding gold. (7)
- 4 Vain and slothful. (4)
- 6 Managed leg-break from wicket, causing argument. (7)
- 7 Sort of information that shouldn't leak out. (8)
- 8 Using caution on the plant, lay edges only. (8)
- 11 Judgement lacking proof nonetheless has binding effect. (7)
- 14 Remarkable head of steam at the railway track. (7)
- 16 In legislative enactment, that is tax to set off. (8)
- 17 Studied the plot and, very confused, took action over it. (8)
- 19 Though originally paid in cash, it is complimentary. (7)
- 20 Stunt about to go wrong? Rely on it! (7)
- 21 Cats playing with it in stable. (6)
- 22 Solid sort of English opera-lover. (6)
- 25 Girl sending a clergyman up. (4)

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'ONE FOR THE LEFTIES' : 'CUE' CROSSWORD • BY MAURA B. JACOBSON

ACROSS

- 1 Crackerjack
- 5 It's made by a jerk
- 9 Ballet leaps
- 14 All-purpose vehicle
- 18 March animal
- 19 — the hole
- 20 Join forces
- 21 Wheel shaft
- 22 Author unknown: abbr.
- 23 Leftward
- 26 Tennille or Morrison
- 27 Half CCCX
- 28 "Waste Land" poet
- 29 Bed canopy
- 30 "The Left Hand —" (novel)
- 33 Omega's precursor
- 34 Bricklayer's tote
- 35 Superlative suffix
- 36 Lily type
- 38 "... marching as —"
- 43 Transportation agcy.
- 46 Left the singles scene
- 48 Six, in Siena
- 50 Lefties
- 52 Left — (rifle position)
- 56 Sis's sibling
- 57 Substandard contraction
- 58 Goosenecks, e.g.
- 59 Vote from 68-Across
- 60 Atlas diagram
- 62 Bermuda garb
- 64 Nile serpents
- 65 Fit out
- 66 Of Carthage
- 68 Oppositionist
- 69 Blanc of cartoon voices
- 70 Two baseball Lefties
- 73 Gridders' org.
- 76 Sherbets
- 78 French saint
- 79 After hero or medic
- 80 Famed city of India
- 81 Hammed it up
- 83 Pince- —
- 84 Word from Willie Mays
- 85 Played a small flute
- 86 Have a premiere
- 87 OPEC abundance
- 89 Leftward
- 92 Left
- 95 Prosecuting attys.

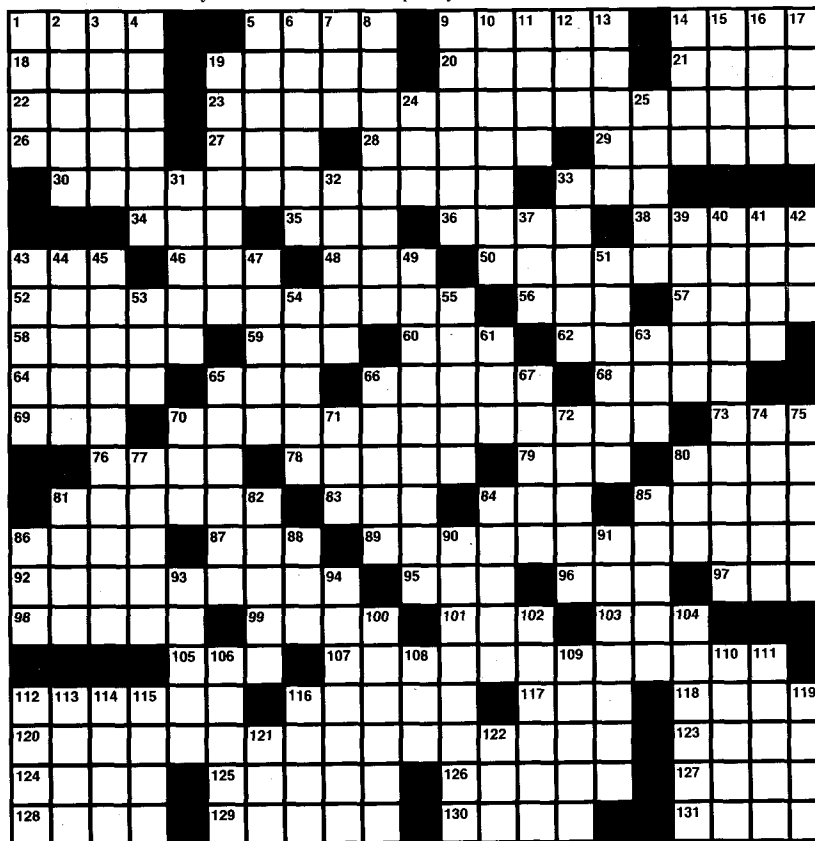
- 96 Ust —, Russian plateau
- 97 Second notes
- 98 Matinee idol
- 99 Semiprecious stone
- 101 Lefts' opposites: abbr.
- 103 Take in calories
- 105 Prohibit
- 107 Left-handedness
- 112 Set on
- 116 Capital of Majorca
- 117 SOS request
- 118 Crucifix
- 120 Leftist
- 123 Hue near turquoise
- 124 Talk indistinctly

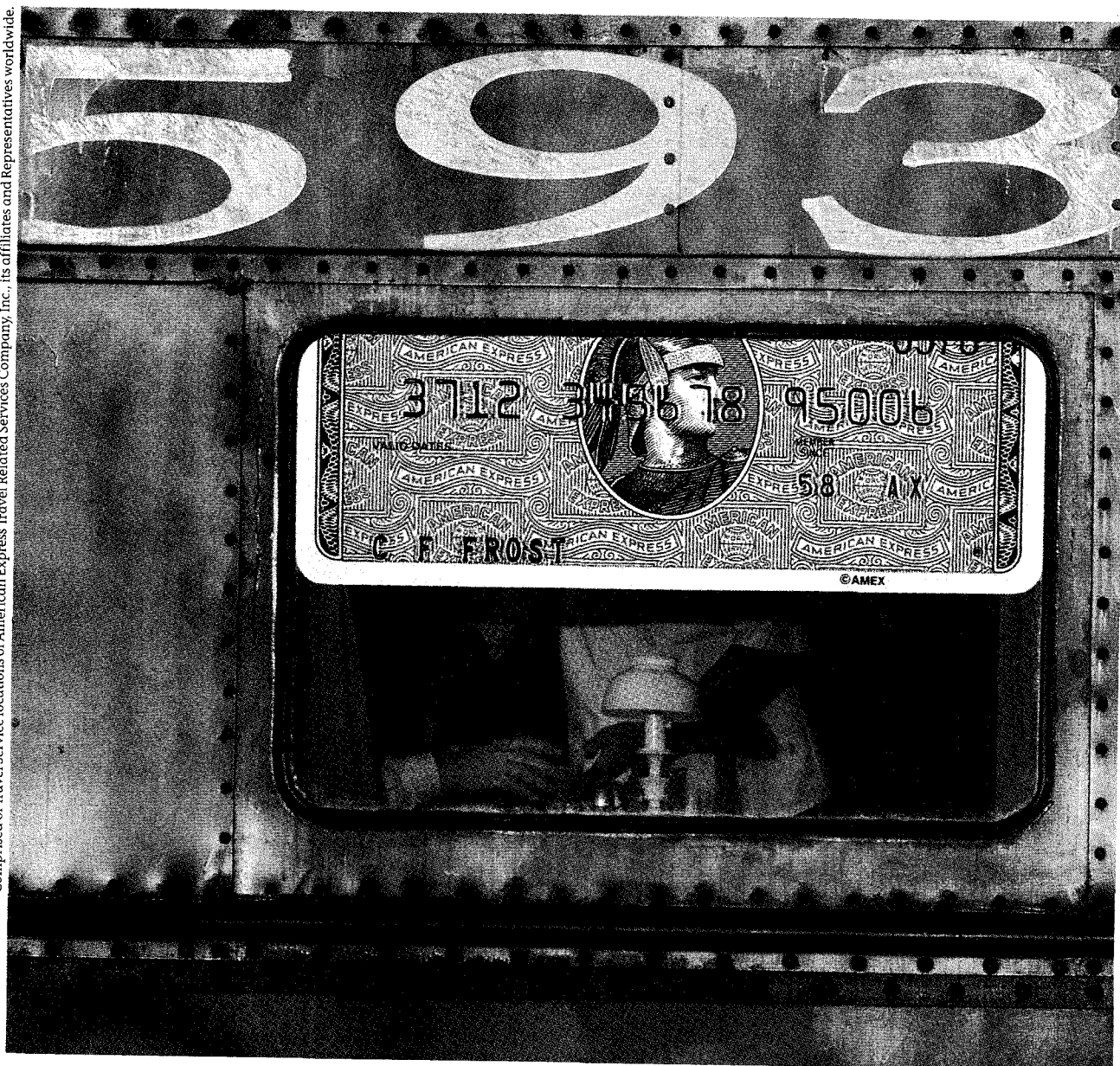
- 125 Desert flora
- 126 Singer Cleo
- 127 Not bright
- 128 Raw-nerved
- 129 Clear the tape
- 130 Formerly, old style
- 131 Slippery

DOWN

- 1 Abbott's second baseman
- 2 Vietnam's capital
- 3 Shackles
- 4 Highest point
- 5 Bawl out
- 6 Hors d' —
- 7 Cacophony
- 8 Aardvark
- 9 Verdict renderers
- 10 Concert bonuses
- 11 Pinball mishap
- 12 WW II arena
- 13 Religious cults
- 14 Benchley's shark tale
- 15 Way out
- 16 Otherwise
- 17 House of Lords member
- 19 Complined
- 24 Endangered tree
- 25 Baseballer Hernandez
- 31 Wolves' utterances
- 32 Emerson form

- 33 Comes down in buckets
- 37 Swabbie
- 39 Mod painting genre
- 40 " — Lefty" (play)
- 41 Grain bristles
- 42 Alphabet sequence
- 43 Moslem faith
- 44 Crime-film highlight
- 45 Left-handed —
- 47 Fabric for jeans
- 49 Vaccinated
- 51 " — and to hold ..."
- 53 Elevator buttons
- 54 Stormed
- 55 Smooths, in a way
- 61 One of a Disney trio
- 63 Only's companion
- 65 "The — Tralee"
- 66 Instrument board
- 67 Town newscaster of yore
- 70 Acquire
- 71 Branch of Buddhism
- 72 "I've Got a Crush —"
- 74 Jacques of song
- 75 "The — Not for Burning"
- 77 Deeded apt.
- 80 Lake isle
- 81 Typical De Mille movie
- 82 City of mustard fame
- 84 Party-givers
- 85 Lethal
- 86 Orel's river
- 88 Swimmer's segment
- 90 Inconstant
- 91 Old sewing-machine pedal
- 93 Astronaut's path
- 94 Certain igneous rocks
- 100 Bea of English comedy
- 102 "A — Born"
- 104 Ranting speech
- 106 Mrs. Kramden
- 108 Two-word-name abbr.
- 109 Laughing
- 110 Close-fitting hat
- 111 " — he sorry!"
- 112 Altar alcove
- 113 "Gone," at auctions
- 114 Illegal slot insert
- 115 Well-ventilated
- 116 Tailless rodent
- 119 TV's Lacey
- 121 Train unit
- 122 Sense of pitch





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YES? NO? OR WHAT?

TOM

*Tom—
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lawyers will be all over us
like a cheap suit!*

Jim / Legal

Jim:

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new model, but it looks like the
'93's will be just as quick

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